

# *The* School Musician

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... I take my  
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### It's a Great Story

#### The SCHOOL MUSICIAN:

Please advise us as to whether or not it is possible to secure a copy of the story of the Star-Spangled Banner compiled by J. Henry Francis and referred to on page 15 of the September issue of The SCHOOL MUSICIAN. Thank you. Lorraine Olson, Director of Instrumental Music, Froid, Montana High School.

I would suggest you write direct to Mr. J. Henry Francis at the Charleston, West Virginia High School.—Ed.

### Darn That Eversharp

#### The SCHOOL MUSICIAN:

As per above clipping from September issue (*El Dorado, Kansas*—Bandmaster W. A. Stevens will be in charge of the high school band here this year.) of The SCHOOL MUSICIAN, you are in error and must have been misinformed from some source. I am not employed as school band director at present on account of some disappointments. Mr. Ralph Wallingford is the band director of the local high school having had this location for several years. Please make corrections as above in your next issue of The SCHOOL MUSICIAN. You certainly publish a wonderful and helpful musicians' magazine. I wouldn't be without it. Thanking you, I am—W. A. Stevens, *El Dorado, Kansas*.

Now who did that? Someone is always monkeying with my editorial pencil every time my back is turned. I'm going to have a padlock put on my Eversharp and turn my Corona in for scrap. But, on the other hand, Steve, this may turn out to be a good thing. It's an ill-wind, you know. Suppose someone sees this correction, some big shot Superintendent, or maybe a Dean in some swell college or university, anticipates that you're open for a connection, finds out what a swell music instructor you are, and bingo, you're it. Directing a band is certainly better than killing potato bugs, and the exercise is about the same.—Ed.

### Let This Be a Lesson to You

#### The SCHOOL MUSICIAN:

Our Dramatic Club offered to decorate the stage for us, which we appreciated very much, of course. We furnished the anchor and the battleship in the center backdrop and they got a bunch of flags to decorate the edge of the stage (about the only place one can decorate with so many folks on the stage as we use). It was not until after the concert and I took a good look at the picture that I noticed that they had given a very prominent place to the flags of both Italy and Japan. Fortunately our audience did not know the difference, but I venture some readers of The SCHOOL MUSICIAN would, so don't take the chance. Both flags appear in the group of flags to the right of the audience. The Italian flag is just to the left of the U. S. flag and the Jap flag is next to the last to the right. Some day when you use this photo, just let the corner of the next picture lap over the lower right hand corner of this one far enough

(Turn to page 4)



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## Pen in Hand, Cont.

to cover the offending flags but not enough to cover up our harpist. You don't think we're going to tell you who wrote this, do you?

It's really amazing what strange things happen in the human consciousness. At one moment we entertain thoughts of neighborly love and co-operation, then we read a few newspaper yarns, hear a few speeches, and that love is frozen into hatred so intense that even a little colored rag hanging on a stick is a terrible thing. One "patriotic" woman wanted to destroy those beautiful cherry trees in Washington, D. C.—trees that have committed no greater crime than to be beautiful. Still we must be patriotic.—Ed.

## Singers, Awake!

### The SCHOOL MUSICIAN:

Regular reading of *The SCHOOL MUSICIAN* is a wonderful opportunity to keep abreast of the times, and it has always been a source of inspiration to me to read of the fine work which is being done by music educators all over the country. I would like to add a "second" to Mr. Swan's motion in the September issue. I believe that both the value and appeal of the publication would increase if we could have more choral articles and pictures. We who are in this phase of the business would like to feel that our work is of sufficient importance to the musical education program that it rates attention in a National magazine. *Agatha Hoachele, Vocal Music, Port Byron, New York Central School.*

You're telling me? But our experience in publishing this rag seems to travel in cycles. Three or four years ago, we got the same kind of complaints from the Orchestra and String gang about the lack of articles on their subjects. "Too much BAND", they said, "Not enough Orchestra". The reason was, it was repeatedly explained, because bandmasters wrote and submitted articles they wanted published. Orchestra Directors didn't. But finally came the great thaw. And now we have a good balance. The same will happen in the choral camp. Eventually the singers will realize that it is they themselves who are withholding, then they will do something about it, and I'll welcome the day.—Ed.

## KIND WORDS

Just a line to say that since *The SCHOOL MUSICIAN* has arrived in our school library for the first time it is a thrilling booster for the music students. Although a small organization which is in the process of growing, our band members seek all the hints and problems discussed in the magazine. Thanks for the spirit. *Marion Constable, Music Supervisor, Norwood, New York, High School.*

I have enjoyed your magazine very much during my high school days. It has helped me so much in my study of music. I enjoy especially the column for the French Horn, and I might add that I have received some very helpful suggestions from it. I know that if *The SCHOOL MUSICIAN* keeps putting out as good material in the future as it has in the past, it will always be a favorite with the advanced musician as well as the young musician just starting out. It will always be a favorite with me. I keep each issue for future references, because I can think of none better. *Addie Thorp.*

# Presenting—



## K. W. Resur, Director, Gary, Indiana

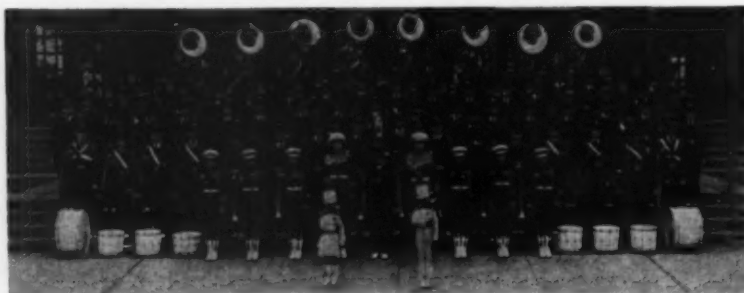
Froebel High School Band and Orchestra

Carilco (U. S. Steel Corp.) a Post Graduate School Band

Since coming to Gary in 1930, groups under the leadership of K. W. Resur have won 33 plaques and trophies. All but two are for first place. Members of these groups have been awarded 1,323 individual medals. Included in these awards are 7 Indiana State Championships, two National, 2 Worlds Fair, 6 Chicagoland Music Festival and 5 Riverview Chicago, Midwestern Band Tournaments.

Director Resur, while directing his Froebel Orchestra in the 1930 National Contest at Lincoln, Nebraska was named by the judges the best, though youngest director in the National Orchestra Contest. Since that time he has become equally prominent in the band field. He has appeared in concerts with Frank Simon and his Band and last fall appeared with the famous U. S. Navy Band in a program sponsored by U. S. Steel and the Navy. His own U. S. S. Carilco Band has appeared in coast to coast broadcasts of Mutual and Columbia networks.

These and other achievements have brought him many band offers from colleges and universities. However, he with his talented and charming wife choose to remain in Gary where music can be used as a most vital factor in building a state of heart and mind which is essential to American spirit and Christian morale, to worthy pride in things which are American, and to the confidence and assurance necessary to full appreciation, protection, and maintenance of the American way of life.





# The School Musician

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# GILMORE the Great 50 Years After

By Curtis H. Larkin, Long Branch, N. J.

*"Gilmore was the greatest bandmaster of them all. He was magnetic—so much so that his musicians excelled themselves beneath his baton."*

(Ernest H. Clarke, Gilmore's Trombone Soloist, 1892.)

*"P. S. Gilmore was the pioneer of the Concert Band and created the greatest musical festivals of any bandmaster that ever lived, when he produced the Peace Festival in 1869. He was a magnetic leader and a creator of entertaining his public, as well as attempting the highest classic music for the more musically inclined, and was loved by everybody. There will never be another bandmaster in this world to attain the heights that both Gilmore and Sousa reached."*

(Herbert L. Clarke, Sousa's World Famous Cornet Soloist)

## Part One

● **THESE ENTHUSIASTIC TESTIMONIALS** concerning the merits of the beloved Patrick S. Gilmore were given to the writer a few weeks ago by two surviving members of Gilmore's Band: Ernest H. Clarke, one of Gilmore's trombonists from 1887 to 1892, and soloist at the St. Louis Exposition in 1892; and his brother, Dr. Herbert L. Clarke, cornet virtuoso who joined the band in April, 1892, only five months ere Gilmore passed away. Very few of Gilmore's veterans are still living. Andrew Reiser, bass clarinetist, is another survivor. At 75 years of age, Dr. Clarke is conductor of the Long Beach (California) Municipal Band. At 77 years of age, Ernest H. Clarke is a trombone instructor at the Julliard Institute, N. Y. City.

Gilmore was noted for his great tact and personal magnetism. At one of his Metropolitan concerts the Princess Dolgorovky, a Russian political refugee who was also a talented violinist, appeared as soloist with the band. Just as the concert was about to begin, she became very angry upon learning that her name in print upon the bill posters was the same in size

as those of the other artists. But Gilmore smilingly reminded her that her name appeared "at the top where it properly belongs because of your high rank in the nobility and your artistic ability as a musician." The Princess yielded to his charm and played as scheduled.

Patrick Stephen Gilmore was born on Christmas Day, 1829, at Ballygar, Galway County, Ireland. His wife Ellen always called him by his middle name. It is said that an overenthusiastic Irishman called him "Patrick Sarsfield Gilmore" at the Peace Jubilee in 1869. Although Gilmore himself adopted the nickname, he was not named after the renowned Irish General Patrick Sarsfield, Earl of Lucan.

As a young boy, "Pat" was drummer for a mock battalion gotten up in imitation of the English soldiers stationed at Athlone. Later he studied the cornet and joined the garrison band at Dublin when he was 15 years old. When his regiment was ordered to Canada, he came with it. In 1848 he resigned his commission and went to Salem, Mass., where he organized a 12-piece band known as the Salem

Band. In 1855 he took his band of 20 pieces with him to Boston. During the Civil War Gilmore's Band enlisted with the 24th Mass. Volunteers. In 1863 Gilmore was put at the head of all bands in the Dept. of Louisiana by General Nathaniel Banks.

After the war a new Gilmore's Band was formed in Boston. The great Peace Jubilees (1869-1872) made Gilmore's name world famous. In 1873 he settled in N. Y. City and was appointed conductor of the 22nd Regt. Nat'l Guard Band. This band gave a series of concerts (1874-1878) at Gilmore's Garden, later the site of old Madison Square Garden, and played at the Centennial Exposition (Philadelphia), 1876.

In 1878 Gilmore's Band made a highly successful European tour. Within four months, May 14 to Sept. 14, the band gave 118 concerts. The European press editors unanimously agreed that the American band was superior to all others. From 1878 to 1892, the band made annual spring and autumn tours throughout the United States, Canada and Mexico. For many summers the band played at Manhattan Beach, and at Madison Square Garden during the winter seasons.

Gilmore paid very high salaries to retain the services of the finest artists. Among these were Matthew Arbuckle whom Dr. Clarke calls "the most musical cornetist of his time." Some of the musicians were imported from Europe by Gilmore. The Belgian, E. A. Lefebvre, called "The Saxophone King," is still regarded as the foremost saxophone virtuoso of all time. He won his great reputation on the earlier models which were not equipped with the modern octave key which simplifies fingering in the upper register.

Matus Uri, the Hungarian, was a



Photography, and particularly lighting for the purpose, was far behind present standards when this picture was made. It suffers further loss of fidelity in the printing process. But if you can pick out the mustached man standing directly behind the music rack with his left hand seemingly Gilmore's right hand, that is Assistant Conductor Freudenvoll. Gilmore is holding up his baton in his own right hand.

Herbert L. Clarke, then only 24 years old and minus his mustache is at the right of Albert Bode, then cornet soloist with the band.

On extreme rear left (facing group) the third man in with saxophone clearly showing is E. A. Lefebre, believed by many critics to be the greatest E♭ Alto Saxophonist of all time. Known as the "Saxophone King."

On extreme right front stands the euphonium soloist, Michael Raffayolo, surpassed only by one artist, the incomparable Simone Mantia, Pryor's assistant conductor for years, now solo trombonist and general manager of the Metropolitan Opera House Orchestra of New York City.

wizard on the E♭ clarinet. For solos, he used Paganini's violin solos. Michael Raffayolo, euphoniumist, was imported by Gilmore as the greatest artist then in Italy. He could render the most difficult variations with apparent ease. Eldon Baker played solos on the bass tuba. Dr. Clarke says that Stockigt, clarinet soloist, was the greatest player he ever knew.

It is interesting to recall that there were four brothers named Bent—Arthur, Benjamin, Frederick, Samuel—all cornetists. Fred Bent was the father of Marian Bent who married Pat Rooney and toured with her husband in vaudeville many years. Ben Bent was Gilmore's soloist after Arbuckle left the band in 1880 to conduct the 9th Reg't N. Y. N. G. Band. In 1890, although receiving a weekly salary of \$300, Bent struck for the sum of \$325, which Gilmore refused to pay, and Bent resigned.

The immortal Jules Levy often appeared as guest cornet soloist with the band. He did not wear a uniform, but came on in full dress, the band simply playing his accompaniments. Arbuckle frequently joined him in stirring cornet duets. It is stated that Levy received \$350 weekly while starring with Gilmore. Apropos of his marvelous technique, a friend asked him one day whether or not he wished to become President of the United States. "Who, me?" cried Levy. "Not on your life. What, go to the White House for four years and then get kicked out? Look at me, I'm the greatest cornetist in the world ALL THE TIME."

Ernest H. Clarke, trombone soloist at St. Louis, and brother of Herbert L., stands in rear right row. In front of him toward his left stands H. Weston (full beard), Gilmore's great French Horn soloist.

The mustached tuba player seen standing directly behind Clarke (cornetist) is Herman Conrad, later tubaist for many years with the Victor Phonograph Company, playing with such artists as Emil Keneke, trumpet; Frank R. Seltzer, trumpet; Fred Schraeder and Fred Stoll, trombonists; et. cetera.

Gilmore's 100 piece Band at St. Louis included: 2 flutes and 2 piccolos; 4 E♭ clarinets, 15 solo B♭ clarinets, 8 second B♭ clarinets, 6 third B♭ clarinets, 1 A♭ clarinet, 2 alto clarinets, 2 bass clarinets; 4 oboes (last man doubled up on cor anglais), 4 bassoons, 1 contrabassoon; 2 B♭ soprano sax, 2 E♭ alto sax, 2 B♭ tenor sax, 1 E♭ baritone sax, 1 B♭ bass sax; 1 E♭ cornet, 4 solo B♭ cornets, 2 first B♭ cornets, 4 trumpets, 2 flugelhorn, 4 French horns, 2 alto horns, 2 tenor horns, 3 B♭ tenor trombones, 1 F bass trombone, 1 baritone, 2 euphoniums, 4 E♭ tubas, 4 BB♭ tubas, 5 percussion (tympani, small drum, bass drum, traps, cymbals).

Gilmore pioneered in the way of introducing the melodies of Liszt, Verdi and Wagner to audiences in remote areas. On parade at the head of the 22nd Regiment, Gilmore's Band presented a striking appearance with a row of front line trombones stretching from curb to curb. Long before the musicians could be seen, the crowds would shout: "Here comes Gilmore's Band!" There was no mistaking it, due to the fact that the instrumentation was properly arranged for street work.

Gilmore was the first bandmaster to demand and to acquire a well balanced group for concert purposes. His artists played much symphonic music not simplified as in modern manner for band use, but often lifted bodily from the orchestral scores and played in the original keys. His programmes included not only the usual classics, but also humorous sketches, descriptive fantasias, and unique harmonic combinations—brass and woodwind quartettes, mixed quartettes of brasses and reed instruments, etc. At one time the great American soprano, Lillian Nordica, toured as soloist with the band. Gilmore's popularity was largely due to his genius in building programmes to suit his audiences. Add to this his genial personality, his magnetic wield of the baton, and his singular effectiveness is easily understood.

There was much about Gilmore's Band that distinguished it above all others. This factor required a leader who had been in the organization many years. In 1874 a young clarinetist named Freudenvoll joined the

band. He soon attracted Gilmore's attention for his organizing gifts and was appointed assistant leader and general manager with authority to engage and discharge musicians. Gilmore was often unwell during his later years, and Freudenvoll frequently conducted in his stead. Since Gilmore was very jealous of his reputation as a bandmaster, his confidence in Freudenvoll is an ideal commentary on the latter's ability.

Born at Boston, November 1, 1851, Charles W. Freudenvoll came of a family of artists and musicians. His name is listed in Gilmore's own volume on the Peace Jubilees, although he did not join the band until 1874. Gilmore owned such a high regard for his assistant, that he wished to have his name on record as one of his artists. Freudenvoll's ideas on instrumentation appealed to Gilmore who had long desired a perfectly balanced band in order to play orchestral numbers never before attempted by military bands. To this end the two men collaborated to assemble a band which has probably never been equalled.

In the closing chapter of Mr. Larkin's inspiring article on the life of the great Gilmore which will appear in the December issue of *The SCHOOL MUSICIAN*, he tells of the untimely death of the great Director at the very zenith of his career; the lamentable sacrifice of Freudenvoll; the failure of a less qualified successor and the final dissolution of Gilmore's great organization opening an opportunity for the later triumphs of John Phillip Sousa. You will not want to miss reading this final chapter of a great story.—Ed.





Straight from the great Continental Divide, seen in the background, Jean Carkeet, charming Drum Major of this famous group, seems to be invading the grid-iron. One can almost hear the applause from the grandstand as this beautiful army of Majorettes and musicians comes upon the scene. Bandmaster, Henry J. Schiesser, is justifiably proud of this fine Butte, Montana, organization.

## Our School Band "Packs Them In"

● ONE HUNDRED AND TWENTY young Americans wearing purple and white military uniforms step out briskly in perfect alignment of rank and file to stirring martial music and snap instantly from one intricate maneuver to another on a split second musical cue. That's the thrilling exhibition the high school band of Butte, Montana presents before a packed stadium of roaring, enthusiastic football fans. There's never a dull moment when these young people march forward to the opening fanfare, no dead spots as these expertly trained musicians, baton and swiss flag twirlers go into action over the entire gridiron.

This combination of fine entertainment and a championship football team brings zealous followers rushing the stadium gate more than an hour before game time to grab seats on the goal line. Bitter cold and even stinging sleet can't stop this show nor keep away blanketed Monday-morning quarterbacks aged six to sixty.

Picture that band coming to a halt in the center of the football field. The huge floodlights go out abruptly, plunging the stadium into total black-out. Suddenly an ominous roll of drums heralds a dramatic burst of music and colored lights synchronized with the morse code: red, white and blue lights and a long gold flash indicating three dots and a dash. All this is announced to the opening theme of Beethoven's fifth symphony. Darkness again and then a strong repeat of the theme. While the long note is

By Dale White  
Butte, Montana

held, three hundred red, white and blue lights worn on the hats and shoulders of a hundred bandmen flash on instantly to form a huge V, that international symbol of allied victory perfectly formed. The powerful suggestion of victory is carried on in the music as the band plays Rule Britannia and The British Grenadiers. Then the idea that America is a strong leader in this is announced as the band goes forward with the playing of Yankee Doodle. Out of the darkness and at the head of this brilliant spectacle three figures bearing the flag, fife and drum, a faithful reproduction of the Spirit of 1776, burst into light. No wonder the crowd roars!

Discipline, direction, action—these are behind Bandmaster Henry J. Schiesser's plan of organization. Each program for the season is thought out accurately in advance and in great detail. The band itself is under rigid military discipline with West Point precision the ideal. This is essential since the band is allocated only three hours practice a week for mastering innumerable complex details.

The aggregation consists of one hundred instruments and twenty baton and swiss flag twirlers. It is not unusual to see the girls go through ballet and acrobatic specialties while twirling double batons. The band-

master is fortunate in having a wife who possesses the technical training necessary to produce expert twirlers and to plot a course of action suitable to each program. Jean Schiesser's work is so coordinated with that of her husband that the band and twirlers perform as one perfectly functioning group.

Attractive Jean Garkeet, the drum majorette, is meticulously trained in all the involved responsibilities of her position. She steps out in purple satin, silver and fur, a white fur shako and white boots. In contrast the twirlers wear white satin with purple Sam Brown belts and epaulets. Their skirts are lined with purple, and the two colors are repeated in the plumes on their hats. Every detail of military inspection is adhered to before the musicians parade in their purple coats designed on West Point lines, their high hats with silver sunburst and purple and white plumes. White whipcord pants with purple stripes must be spotless and knife creased, and black shoes buffed to a high polish. Correct posture is essential. The cleverly concealed lights worn on hats and shoulders were designed by the director to last during the entire marching season.

The first challenge to the youngsters who sign up for band is that of enforcing discipline on themselves as well as on others. Cooperation and teamwork are as much an absolute requisite as their loyalty and fidelity to the organization, a factor kept uppermost in the minds of those who



are part of any military organization. Before setting foot on the field, these young untrained musicians must master all the maneuvers of ROTC drill, all the verbal and baton commands coordinated in a Manual for the Marching Bandsman compiled by the bandmaster and his wife.

Foot movements and facings identical with army drill, the proper alignment of rank and file must be thoroughly understood along with the complexity of music specially arranged for each occasion and unrehearsed. During the marching season in the fall the band is on its feet all the time. It is one problem to learn music while seated in a rehearsal hall, but quite another proposition to master both music and maneuvers while in constant motion. Trigger action and response are absolutely essential and only those students mentally alert can keep with the pace. Yet this organization performs with such precision that the bandmaster never finds it necessary to accompany it on the field during a performance. Once launched, the group is on its own.

You might think that such exactions and high standards would tend to discourage membership in the band. On the contrary, students unable to make the grade despite timely hints of goals to be reached are requested not to re-register for the band and are quickly replaced by some eager enthusiast on the waiting list.

See how a sense of responsibility is developed. Each band member is accountable for the condition of his instrument. A broken reed, lost pad or sticking valve are as inexcusable as a poorly cared for rifle would be to a soldier. The boy or girl learns to appreciate and to take excellent care of a fine musical instrument. Clothing inspection before parade time is as rigid as the army requirements. The bandmaster expects them automatically to take care of such details as having the hat on straight with plume combed and strap in order, coat pulled down, belt straight, pants pressed, black shoes shined and proper socks worn. He has found that a youngster with slovenly habits will slip on some small detail, but an example once publicized is seldom repeated. One of the finest things Schiesser has taught his musicians is group loyalty. Faults in dress, conduct or ability are quickly and openly aired at rehearsals but he insists that these instances not be tattled outside the band. Anyone caught peddling tales instantly receives the disapproval of the entire band personnel. Consideration for another's faults and keeping these misfortunes a closed subject develops a strong inner loyalty and brings the

example of desired perfection that much closer. Willing and sporting correction of a fault boosts a student's stock in the band.

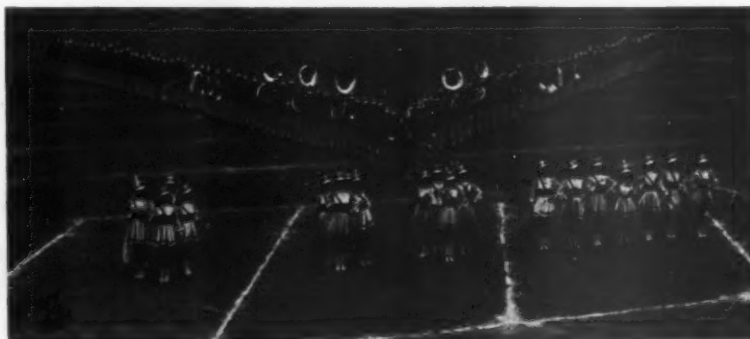
A young person's habit of being easily distracted could be a serious problem if it were not so capably handled. Boy or girl crazy youngsters and show-offs necessarily fail in the execution of some small detail. Divided attention and perfection can not go hand in hand. Consequently an equal sharing of responsibility by both boys and girls keeps their contacts on the cleanest, most desirable plane. They are co-workers as well as friends. Since scuffling and rowdiness usually pay off in injury to an instrument, the student casts aside such undesirable conduct rather than face total disapprobation from his classmates. These young musicians must be prepared to march in all kinds of weather, often severe in this northern climate. They learn to be graceful and well groomed. Forgetting overshoes or rubbers is no excuse either for not marching or for whining. The football team may be excused from practice when the snow lies deep on the field but not the band.

It ably assists in promoting community enterprises. A specially arranged program presented this picture recently during the Red Cross campaign. Following a fanfare presaging an important event, the band moved forward down the entire field forming the letters JOIN, with two red crosses framed on either end, the famous Rose of No Man's Land as incidental music. When over seven thousand spectators rose to their feet to applaud, another fanfare announced a new formation, the whole maneuver

evolving into a gigantic replica of the red cross button. As the huge centered cross was formed from double bolts of red cloth unfurled by the baton twirlers, the band started playing the striking phrase "with the cross of Jesus" and continued with a shortened version of that noble hymn, Onward Christian Soldiers. Before the cheering spectators could calm down, another fanfare and change of maneuver to the stirring strains of Sousa's beloved Stars and Stripes Forever set a huge American flag formation across the gridiron. A feeling of state pride at being in union with the whole nation was produced as the band quickly formed the outline of the boundary of the state of Montana with a vivid capital M in the center. Loud and fervent were the words sung by the audience as the band concluded with the state song.

To aid in the sale of national defense savings bonds and stamps, Bandmaster Schiesser used trick lighting in block formation at a night game to produce from total darkness a lighted American flag with golden staff. Students carrying huge boxed posters announcing the drive marched around the field as the band played Any Bonds Today by Irving Berlin.

A unique use of color is the director's way of providing facility and efficiency in the distribution of music among the band personnel. This eye saving device consists of assigning a definite color to each instrument and marking all music folios pertaining to it with a corresponding color. As a student reports for rehearsal he sights instantly the colored folio with part number, slips it out of a similarly colored packet and joins the basic for-



The magnificent high school building at Butte, Montana, where Director Schiesser has developed one of the finest musical organizations in the State, is a government-sponsored project, but the achievements of this fine band are strictly the handiwork of the skillful instructor and Director. Here you see the entire band in a very novel formation and we will give you one guess what that "V" stands for. The photographer was rather disappointed in his negative due to his horizontal perspective which results in a fore-shortening of the "V". But unless you are a railroad man, familiar with those clicking little instruments that provide the music in the ticket office, you have probably overlooked the significance of the Majorette formation which gives us three dots and a dash. Now if you are not just sure what three dots and a dash stand for, you may either ask your local telegraph operator, pick out an old-timer, or better still, write to Miss Carkeet, direct, for the information, which should be a pleasure.

mation for roll call. Each of the twelve right guides is responsible for the roll call of his file so this procedure takes only the time required for twelve responses.

Another thing this inventive bandmaster has done is to break down the colors suitable to the tones of music and assign them to a suitable instrument. For instance, white is the color given the piccolo, high and bright; cream, a little lower than white designated the flute; red the trumpet, blue the clarinet, green the horns, brown the trombone, black for the bass, tan the percussion instruments and grey for the oboe. The students have reacted favorably to this system because it is instantaneous and in no way confusing. The music sorts itself as it is replaced in the proper packets at the end of a rehearsal, thus eliminating the necessity of a music librarian.

In preparing a program or figuration, a grand entry or curtain raiser interesting in effect, appropriate to the occasion and dramatic in appeal gets first consideration. Next an emblem or letters calling attention to a topic of general interest such as the red cross and defense bond drives are decided upon. All this has to be interpreted with the proper incidental music specially arranged for the occasion and interspersed with clever intricate maneuvering designed for skill and beauty.

After the emblem has been selected the bandmaster draws the outline on a large piece of paper marked with the yard lines of a miniature football field. Each musician knows beforehand his rank and file number. He determines his position by the yard lines on the blackboard and later on the field. Here again a novel use of color for rank designation charts the player's position instantly from the time of departure from the basic formation to the new positions which finally produce the desired emblem. The movements must be made in the shortest possible time. There is considerable strategy necessary to determine the shortest, most direct move for the players.

Here is where the military training, the school of the soldier, proves its worth. Each player obliques, flanks or goes to the rear march or performs any of the fundamental movements as an individual or as part of a designated group, the file, rank or squad. These young musicians have to talk the language of the ROTC manual, else a command not understood is retarded and the desired total effect impaired.

In a band as well as in an orchestra, the director demands technical efficiency and perfect mechanical manipu-

lation of instruments as well as intelligent comprehension of the music. Schlessner expects all this of his young people while they are playing at a disadvantage as a body in movement. After the marching season closes, the band turns immediately to a fine concert organization and attains fine tonal balance as the musicians, most of whom play two instruments, prepare for a spring concert that has the audience applauding in the aisles.

The thorough course of study which is given the students is unique in that it allows the instructor short listening hours but demands long practice work from the pupil. The mechanical difficulties peculiar to each instrument are interestingly and melodically explained and given exercise to. Step by step musical exercises written by the director in short characteristic styling educate the young musician to understand, execute and appreciate compositions ranging from Bach to Berlin. The pupil likes this because the whole structure of music is broken down into short phrases and he can readily see his advancement. Starting with the scales, he goes on to chords and chromatics, then to the three kinds of marches, and characteristic rhythms of every type, such as the minuet, cakewalk, etc., which will be met later on in dance or symphony orchestras.

The conduct of the band personnel while on tour is really commendable. The boys and girls learn how to pack the essentials properly and neatly. Because the reputation of their school and community is at stake, you will hear of no rudeness to waitresses, no wisecracks about the food served, and no loose collecting of souvenirs. Being well mannered has become a tradition. The chaperon problem simply doesn't exist. This is all the more

surprising when you consider that these young people come from a city whose more notorious aspects have been well publicized. The band has convinced outsiders of Butte's share of decency and good citizens.

A person who can take orders isn't necessarily one who can keep those orders straight and carry them out to the letter. Without knowing their scholastic standing beforehand, the director contends that he can pick the honor roll students and those with failures to their credit wholly by their conduct during the military and musical training. The outstanding musicians and leaders in the band are invariably first class scholars of high moral calibre and strong physical being. The fact that the student's father may be an official of the Anaconda Copper Mining company or a hard rock miner means absolutely nothing. The band recognizes ability and accomplishment rather than social position and background, respectable or not. Registration is open to the entire student body but sustained membership depends entirely on ability. High school cliques and feuds cannot be recognized. Each member is on an equal standing and can demand as well as receive faithful and well-earned allegiance.

Naturally this training is going to reflect in his attitude toward law and authority and in his conduct as a citizen of a community and a nation. This is another phase in America's great educational program to keep young America on the alert and to appreciate the freedoms which they have so easily inherited. National loyalty becomes a spontaneous thing, not a regimented emotion developed and displayed from fear. Cooperation, devotion, discipline—what subject so ably duplicates this valuable training?

## Is Your Grade Band Practicing Consistently?

By Louis Friedman

Sup'v Instrumental Music  
Maysville, Kentucky

● I AM OF THE OPINION that the above question is uppermost in the minds of most conscientious band directors. Too, I think it is of special importance where the director has more than one band to instruct.

It is seemingly useless to state, however, that where inconsistency exists the progress of the instrumental

program is seriously and definitely limited.

Throughout the school year, the band director is faced with a continuous and trying schedule of providing music not only for school activities but for civic functions as well, not to mention competitive events.

It goes without saying, then, that in order to cope with such a diversified and non-gratifying program, the band director is compelled more or less to subdivide his teaching time. And, it is only reasonable to believe that where this is done, one is forced to adopt some form of "artificial stimulation" of his groups to practice. I should pause here for a moment to explain what I mean by the term "Artificial Stimulation". It is simply this,—stimulation by occasional concerts, picnics, parties, ballyhoo parades or such.

#### Temporary Stimuli

Artificiality is, in this sense, a temporary stimulus,—temporary stimuli does not lend to consistency. I will agree to a certain extent that a temporary stimulus has its merits and deserves some usage; but, the point is,—does this type of motivation satisfy the problem fundamentally?

#### Gold Star Band Club

What I have to offer as a solution to the problem of consistency in practice is a simple plan that coordinates with the honor roll idea.

Some three years ago, I organized the Gold Star Band Club. This club has proven its worth and works successfully. The plan in general: (1) Officers are elected in the usual manner under a constitution; this alone makes the youngster feel his worth.



Mr. Friedman

(2) 30 minutes daily practice is necessary for membership; this is supported by a weekly report signed by the parent or guardian. (3) A "Band Honor Roll" list of names is released through the superintendent's office monthly for publication in the local newspaper.

I wish to say in conclusion that the plan as set forth in this article has won the hearty approval of both the administration and the parents.

## Patriotic Demonstrations for the Marching Band

● IN MANY of the smaller schools which boast a good beginning band, the prime need is to sell the band to the student body, faculty, and townspeople. If the school engages in interscholastic football games, the band has an excellent opportunity to perform before the public. But for the high school which does not support football, the only opportunity for the band to perform is at the basketball games. Of course, the band can merely sit in the stands and play at the quarter and half of the games, and during various time-out periods. I have found maneuvers on the floor of the gym, if done well, an excellent means of creating a better following for the band, and more enthusiasm among the band members.

The world situation being what it is today, every organization capitalizes on the patriotic theme in either ideas for programs, or stunts for parties. The band director who is presenting marching demonstrations at basketball games can also use this theme as an idea for one of his formations.

There are many ideas which can be used, and any of the many patriotic numbers which have been recently written will be excellent for background music.

One excellent idea is the "V for Victory" now quite popular. It is easy to do, and brings much applause.

The flag of the United States should also be very much in evidence during such a patriotic exhibition, but should not be used in any way to show disrespect to our Nation's Emblem. If possible, a color guard makes a nice appearance. However, if a color guard is used, the school colors should be carried also, and two guards should be used to complete the color squad of four men.

Recently I used a patriotic theme for one of the marching demonstrations at Tremont High School. The drill, though simple and short, drew much applause and much comment. The following excerpt is from the sport page of the Pekin, Illinois Times of the day following the game at which the demonstration was used. "The Tremont flag ceremony is the most impressive we have seen. The High School Band, uniformed in white, drills and then forms a V. Lights are turned off and a spot light is played on the American Flag as it is raised over the west end of the gym, at which time the baton twirlers salute the flag with their batons. The cere-



By N. Noble Vance

Band Director  
Tremont, Illinois

mony ends with the National Anthem."

As the band came down the floor, after having saluted the visiting fans, the lights in the gym were turned off, and the band halted and ceased playing simultaneously. Immediately a bugle sounded in the darkness, playing "To the Colors." During the playing of the bugle call, the four ranks of the band spread apart to form a huge V with the vertex of the V at the west end of the gym directly in front of the projection booth. As the band moved to the V formation, the two twirlers draped red, white and blue crepe paper streamers through the arms of the men in the outside ranks of the V, and then returned to their places in front of the band. These streamers converged at the position taken by the drum major who really was the vertex of the V. At the same time an American Flag was thrust through the aperture of the projection booth which was about fifteen feet above the floor. As soon as the bugle call was finished, with the gym still in darkness, a shot was fired simulating a gun salute. At this signal, the beam from a powerful spotlight located at the opposite corner of the gym floor, burst upon the unfurled flag, and the band immediately struck up a trumpeting arrangement of the Star Spangled Banner. The hush of the spectators, followed by thunderous applause, proved the effectiveness of the ceremony.



# The "BLUE" Boy Plays The Birdaphone for those inclined to Argue

By Dr. J. T. H. Mize (B.M., B.A., M.A., M.S., Ed. D.)

Consultant in Music, New York City

Director of "The Gasport Plan," Gasport, N. Y.

Instructor of Eagles' Drum and Bugle Corps, Lockport, N. Y.

Director of Harrison Division-General Motors Men's Band, Lockport, N. Y.

*It is suggested, first, that the reader peruse the concerned articles, appearing in the June and in the September issues, 1942, of THE SCHOOL MUSICIAN.*

● IN THE FIRST PLACE I invited "debate" on this question; I expected more sensible and, if I may say so, more polite debate. (The business of being a "jerk" if you ignore this really dynamic and vital music of today is not an opinion; it is a fact.) It becomes more sensational, and perhaps more stimulating, however, when our genial editor, with his consistently progressive policy, prints such replies as these appearing in the September issue. (And thank God, Professor, notwithstanding your crude and unprompted nonsense relative to censorship—in this country we still have freedom of press and can honestly and frankly and un hypocritically and straightforwardly express ourselves in print.) Professor, I shall be happy to send you photostatic copies of numbers of letters received from real leaders and truly progressive and wide-awake music educators who sincerely seek guidance and suggestions and information relative to the inclusion of this music in their offerings. As you should know, we have quite a growing group on our "circuit" who exchange information and ideas, principles, practices, and materials. If you should awaken and manifest sincere interest we should be happy to include you on our lists. As a personal interest in your advancement I sincerely hope that you will rid your-

\*The Birdaphone is a new musical instrument heard to good advantage on the newly released Bluebird phonograph record, BB-11586, of the composition titled "Der Fuehrer's Face"; hear the recording, without fail.

self of that "ostrich attitude."

But to handle Mr. Sturchio's replies a bit more systematically: Junior, in your opening sentence you state: "I disagree with every single statement you made in the June issue of THE SCHOOL MUSICIAN. Is that not absurd, Junior? You are the same little man who made the high score of sixty-eight on the Test, yet you disagree with every single statement. Many of the statements were matters of fact, such, for example, as the fact that John Mercer wrote *Mandy Is Two*, or that Vincent Youmans wrote *More Than You Know*. How can you disagree with cold facts?"

Next, relative to the word "ignore, in one of its connotations," meaning "ignorant of." I am still under the impression that this is correct; at least my New Century Dictionary, Volume One, page 791, has the following recorded: "Ignore: not to know . . . to be without knowledge of."

Third, you inarticulately make an asinine statement relative to "those 'artists' blowing their heads off hitting sour notes." A son of a bandmaster, even, or a person with the most warped standards of adjudication could hardly say such of the lovely performances of Teddy Wilson, Red Norvo, Bunny Berigan, Eddie South, et al. Benny Goodman, for example, is one of the leading performers and one of the idols of today and he hardly fits your unthoughtful description. One with as much experience as you report must surely be conscious of the fact that in addition to Goodman's lovely improvisations and melodic interpretations he is a most capable interpreter of the clarinet compositions of Weber, Brahms, Bartók, Mozart, and Debussy. Béla Bartók, Joseph Szigeti, the Budapest String Quartet, the New York Philharmonic

and other major symphony orchestras have not been at all reluctant to appear with him, both in concerts and on recordings. There are many Jazz instrumentalists who can play any literature and repertoire and in any style and idiom that they wish. Certainly such versatility cannot be claimed for those with more lengthy hirsute adornment, those performers of what Mr. Sardoni correctly speaks of as "the music belonging to our yesterday." What trumpet player in the "legit field" can "touch" Louis Armstrong, or even Harry James. I suppose that you know that trombonist Will Bradley has standing offers from two major symphony orchestras, that Jan Savitt gave up his violin chair with the Philadelphia orchestra to enter the field of Jazz, etc., etc. Mr. Sturchio, you certainly do have a perverted sense of musical values; and if that wasn't obvious to the majority of the readers of your "September masterpiece" I'll take the action once threatened by Jon Anonymous: I'll throw away my typewriter and bury myself in Guy Lombardo's sax section.

As to your mention of "that jumble of 'distinctive' chords": I ask you to compare the harmonies of Duke Ellington with those of Rococo "tip-toe-through-the-tulips" simple harmonies of Mozart. Wagner and Franck employed gorgeous harmonies at times—yes—but, for example, compare a harmonic analysis of Beiderbecke's "In a Mist" with J. S. Bach's "WTC Prelude No. 1." Surely they are in different idioms, and "Mist" is distinctly of the Debussian impressionistic school, but great strides have been taken in harmony since Western European classics were accepted as such. (Aside to Mr. Sardoni:) One of my acquaintants is a concert pianist who has been assiduously studying Jazz for the past six months; his comments on your ludicrous statement relative to the message of Jazz being "utterly obvious" is not printable. You may know that improvisation was once of great importance; Bach and Himmer, for instance, had a hotly contested "jam-session and contest"—and improvisation is the very essence of Pure Jazz. Back to Mr. Sturchio, and relative to performing abilities of Jazz instrumentalists: man, don't you know that a really capable trumpeter or trombonist would go to sleep playing even the "advanced" symphonies of Wagner and Tchaikowsky. Even Shostakovich's more admirable handling of the brasses is of little interest and challenge to today's American musicians. Technical virtuosity today is at a very high level. Do you realize



that the clarinet for which Mozart wrote was a crude 5-key affair? Your classicists' arguments, even from the learned ones, just goes around in one big circle. Don't you realize that if you are to authentically and correctly interpret the keyboard compositions of Couperin, Bach, Handel, Scarlatti, and Mozart that it is necessary to use the clavicin, cembalo, spinet, or clavichord? The trumpet was not even capable of playing chromatically until Müller's invention in 1830. The saxophone is only 102 years old. Do you realize how much the range of the trumpet and cornet has been extended, even since the first editions of the "bibles" of Arban and of Saint Jacome?

Surely, we are most grateful for the splendid heritage of four centuries of music—of strenuous labors and evidences of genius—but why not accept all these improvements, including those of "music as music." Is there any wonder that today's music is so splendid and interesting, with revolutionized instruments manufacture; with electrical amplification and such instruments as the vibraharp, electric organ, and Novachord; with highly trained orchestrators, profiting surely from the study and analysis of music which has come before; with higher compensated and "career-composers." We have accepted the musical heritages and inheritances from the past and it is being put to work. There is developing a wonderful music right before us and during our times. Are you assisting and encouraging that development or are you stupidly hindering it?

Now you listen, Mister Sardoni: By what reasoning processes or principles of logic could you reach the conclusion that to ignore Blue Music, as you distinctly infer, would be "to broaden rather than to narrow the perspective of those with whom we come in contact." Most paradoxical, Professor, and very obviously a point for our team.

Further, Mr. Sardoni, not for a moment can psychologists entertain your confining Jazz as "the music of the adolescent." (A psychology instructor colleague informs me that he could readily refute the validity even of your adolescent age confines; further, that your job is not to teach music but to teach those adolescents in your charge out at Mesa Junior College.) Blue Music is definitely not confined to the adolescent; it is not even confined to "youth," though at the same time it is for, by, and of youth. Relative to your "adolescent charge": it is sometimes embarrassing the way that the earnest endeavors of long-haired symphony en-

sembles and classical singers are "stuffed off" at army camp entertainment-attempts while purveyors of Blue Music and Jazz exponents are veritably worshipped. And our fighting men who react to these types of music are hardly adolescents. I can enu-



Mr. Mize

merate numbers of instances but if you wish to investigate just one camp you might study the reports from the Great Lakes Training Center. But Blue Music is not even confined to youth. No doubt it is limited in its advanced forms both to those of higher creative and interpretative talents but its "consumer appeal" is unlimited, as is substantiated by radio-listening polls, reports of record-buyers, and by observations of the ages of patrons at hostilities, theaters, and concert halls where Jazz and Blue Music may be heard.

A fifty-five year old dentist friend of mine is an avid phonophile and derives much worthwhile and irreplaceable pleasure from his collection of recordings by King Oliver, Allen Mayfield, and Jimmy Harrison. This doctor has given the Metropolitan a fair trial but to go to the opera and listen to an obese prima donna, on her tubercular deathbed, chanting leather-lunged arias in a foreign tongue (Traviata; you should hear his version of some of the various libretti) is just too much for him, even with his superior intelligence and his every manifestation of culture becoming a gentleman of his sterling qualities. This dentist really appreciated the George Rickas' drawing of the buxom coloratura which appeared in this October issue of *Esquire* magazine; that cartoon, as you may know, bears the caption "What a marvelous air-raid signal she would make." No doubt you must have heard of the Catholic Priest in

Massachusetts (Father Francis O'Neill is his name, I believe) who never misses a New England appearance of his two music idols, the orchestras of Jimmy Lunceford and Andy Kirk.

There are volumes of statistics available to evidence the phenomenal popularity of Blue Music; it is enjoyed daily and hourly by millions, as is proved by the sizes of the listening audiences of the "disc jockeys." Even historians McKimney and Anderson, in their conventional textbook *Music in History* admit that "the study of an art can 'educate' only if it can be made to give a sense of pleasure."

Perhaps the following belongs in a preceding paragraph. Since my "opponents" grasp at the "last straws" and most picaresque points, I offer the following certainly with no intentions of creating any ill-feelings or making for any disunity in the nation's efforts but for pondering the ramifications of ages, typical Americanism, indigenous names, compatibility with contemporary life, et al. Among the "popular orchestra" leaders who have recently gone into active service with the Armed Forces are: Glenn Miller, Clyde McCoy, Gil Rodin (mentor of the Bob Crosby band), Pancho, Eddie LeBaron, Eddy Duchin and Claude Thornhill. Where is Leopold the Stokowski (I wish that someone would "translate" these names into the American language) and Arturo the Toscanini and John the Barbirolli and Serge the Koussevitzky, etc.? These gentlemen are at their old stands—and I do mean "old stands."

Mr. Sardoni: In reply to your question of "What is there about life in the Twentieth Century that should cause the artist to create this thing we call Jazz?" This quotation is "sic" (not "sick," Sturchio); it is another instance of Professor Sardoni's consistent paradoxicalness for in the same breath he speaks of Jazz as "this thing" and then speaks of the creators of Jazz as "artists." But the reply to that question is so obvious that I am really surprised at one of your panoramic and cosmic views and your degrees of attained erudition asking so elementary a question. Where is some evidence of your "rigorous thinking"? Are you acquainted with the writings of Doctor John Dewey, the gentleman whose philosophizings form the pattern for the majority of today's educational principles and practices? I could quote for pages from the writings of this esteemed thinker and his aversion for "Art with a capital 'A'" and "Art on a pedestal" offers every justification for the inclusion of Blue Music in our institutions of learning.

You even grant, yourself, that "Jazz is an artistic mirror of contemporary life" and that "Jazz reflects Twentieth Century life" (notwithstanding Marion Bauer). Evidently you prefer the life of past centuries in Western Europe. I am sure that at least all my students—the future citizens of the U. S.—are very happy with the twentieth century life in this country. Certainly I would not trade my share in twentieth century American life for any European life-span of past centuries. The same goes for the music.

Your argument is not unlike that of the proverbial maiden aunt whose periodical cogitations conclude that both the younger generation and its music is "going to the dogs." My venerable grandfather told me that his parents used that statement whenever they failed to interpret youth when things progressed beyond the comprehension and interpretation of their

earlier training and tradition.

As for general moods: you well know that the music which you advocate to the exclusion of today's vital music was written in and for an environment entirely foreign to us today—not only a foreign country (and a very small section of the globe) with a distinctly different culture but in a slow-moving pastoral world of powdered wigs, knee-buckled-breeches, buggies, and cimbalons. I cannot resist the temptation to quote the following pertinent statement from the writings of the eminent English philosopher Cyril Scott (*The Philosophy of Modernism*, page 34):

"... and we may say this mental activity is a healthy attribute of youth, and begins, as a rule, to show decline after maturity has been reached, as may be noted through the fact that old people like 'old music,' whereas younger people show a greater preference for new. Thus the aged often like the Classics because they can understand them with ease, but the youthful often dislike the Classics because they can understand them with too much ease."

If you are against Blue Music (and evidently you are when you attempt to perpetrate mayhem on my June article) why not, for instance, discard the typewriter and dictaphones in your business-education department and go back to quill pens—and really be "pony express"; trade your school's pianos in on a couple of snappy clavichords; don your powdered wig and knee-breeches and really get in the parade with the other moss-covered indoctrinators of that type—all this in order to fit the scene which you offer in those four walls where you are giving those anxious youngsters a musical education. But administrators are not dopes, even if their music staffers sometimes are, and though they may not understand, and consequently do not appreciate and enjoy Blue Music, they will soon realize its importance and many will find themselves in the group of "retarders" who: *"make up their minds that Jazz music is not for them and usually join the army of those who decry or deride that which they fail to understand. This army includes regiments of musicians who come to Jazz with prejudices born of their early training. They cannot fit it to the traditions of the past, to the principles and rules with which they were taught to measure accepted masterpieces. The race of the swift and the battle of the strong continues, but those 'die-hards' are out of the running and blame conditions instead of their own short-sightedness and intolerance."*

Mr. Sturchio: in reply to your question "and answered 68 out of the 100 questions correctly. Is that pretty good for a jerk?" Certainly sixty-eight was surprisingly splendid on that test, Mr. Sturchio, and it takes one relatively well-informed on the subject to achieve that score. I wouldn't doubt the veracity of a man of your standing and integrity, Mr. Sturchio, but I'll play a little game with you. I am enclosing, along with this article, a five dollar check for the editor to hold; if you can produce for him or for me (and the editor will be the objective judge) sales slips or other satisfactory evidences showing that prior to your taking the test you had the following three random items in your possession I shall happily surrender the five-spot to you. The three items and the question numbers are: 20-B, Berigan's recording of *I Can't Get Started*; 9-B, the choral arrangement of *Blue Skies*; and 16-A, Robbins' publication of the twenty-nine

# Our School Bands are Winning the War at Home

By Fred Holtz  
Elkhart, Indiana

● TO THE EVERLASTING CREDIT of School Bandmasters, Orchestra Music Directors and Students as well as Superintendents, Principals and Board Members, stands the splendid record of patriotic cooperation given in the civilian war effort. It is most emphatically true, as we so often read and hear, that the war must be fought and won at home as well as on the sea, in the air and on the battle fields. And the thousands of school bands who turn out to serenade departing inductees, play for Civilian Defense Meetings and for various War Bond Sales, scrap recovery drives, etc., are helping tremendously to arouse and maintain civilian morale and determination that home war activities will measure up to the glorious performances of our American troops on land, sea and in the air.

It is, of course, to be regretted that the tremendous demand for metals in the production of ships, planes, tanks, munitions, etc., and the consequent shortages of various metals has necessitated the discontinuance of production of band instruments for civilian use but we all accept this as one of our contributions to united national effort to win the war. Factories are still permitted to repair instruments but, as a matter of conservation of manpower and transportation, it behooves each player to be more than ever careful of his instrument so as to keep it in good playing order.

versions of *Old Folks at Home*. I feel confident that the inability to produce evidences of possession of these will show that no person could be really well informed on and be acquainted with Blue Music and still dislike it. Damon Runyon says that "a 'character' is a jerk with 'personality,' but even a 'character' cannot validly criticize unless he understands the subject which he is attempting to adjudicate, his offer is open to you, too, Professor Sardino.

Mr. Sturchio: Relative to your statement that "all we have to do is to turn them on to hear your marvelous Blue Music!" Granted! But to hear the better and "less-commercial" forms you must know your artists and your radio programs. Phonograph recordings, then, assume a position as the principal listening medium. Even you can realize, Mr. Sturchio, especially if you understand my article, that there are various forms and varying degrees of merit to be found in

## PREAMBLE

Fred A. Holtz, Sr., of Elkhart, Ind., has been President of The Martin Band Instrument Company and also of The Pedler Company and The Indiana Band Instrument Company since the death of the late O. P. Bassett in December, 1931. In 1933 he was elected President of The National Association of Band Instrument Manufacturers and has been re-elected to that office each year since then, now serving in his tenth year. September 1942 he was appointed a member of the Music Sub Committee to the Joint Army and Navy Committee on Welfare and Recreation and is also a member of the Band Instrument Manufacturing Advisory Committee to the War Production Board as well as of two other committees appointed by W.P.B. He is a director of the Music Industries War Council, also a life member of the Music Educators National Conference and is, therefore, thoroughly well qualified to discuss the present situation as regards instrumental music in the armed forces and in our nation's schools. —Ed.

Although I have no authority to speak for any department of our Government and do not presume to do so, I can state that Music in the Schools is officially recognized as a tremendous and most helpful influence and that there is no disposition to have School Bands, Orchestras, Choirs, etc., discontinued or curtailed during and on account of the war. On the contrary, it is recognized that the development of the School Music Program is one of the important elements in our American way of life and that's what we are fighting for.

Blue Music. You know this is true in so-called Classical Music where there are truly great and meritorious compositions along with the clap-trap, the latter including, for instance, many compositions of the Italian School (where the meaningless "Roxy" tonic-dominant coda begins in the middle of the introduction) plus much of the stuff published for and, unfortunately, sold to the schools today. In all types of music we must exert critical acumen; we must eclectically choose the best and be very discriminating lest we fall into ecstasies over compositions which carry no asset other than age.

And, Junior, you saved your "punch line" for the close of your article when you wrote: "I would like to inform you, Dr. Mize, that Jazz passed out of the picture some years ago and 'swing' came in!" (The exclamation point is part of the quotation.) My—My—and I thought that

(Turn to Page 30)

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# School Music News

Section of The School Musician

More Music  
for Morale

VOL. 14, No. 3

NOVEMBER, 1942

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## Swift Urges All Attend Tenth Annual Conference Syracuse, Nov. 18-20

Ilion, New York.—The obligations of War seem to rest heavily on the Instrumental Music departments of the Public Schools according to reports recently received from Frederic Fay Swift, Secretary-Treasurer of the New York State School Music association. The responsibilities of the school music director now seem to exceed those of any previous period in the short and rapid rise of the school music movement.

"Eleven National Government Bureaus and Departments," writes Mr. Swift, "have asked the music directors of the country to assume certain responsibilities. In order to take our proper place in the War program, it is necessary that we fit ourselves for the specific tasks which the War has brought."

Numbering first among these obligations, the Secretary points out, is unanimous attendance at the Tenth Annual conference which will be held at Syracuse November 18th to 20th. This conference has adopted the theme, "Music Education Enlists For Victory," and the entire program will be built around this theme.

One of the most well-informed and well-qualified speakers will be Miss Vannet Lawlor of Washington, D. C., who will talk about "Music and the Pan American Union."

Others will discuss "Music Education and the War"; "The Care and Repair of Band and Orchestra Instruments"; "Community Music Projects"; "Student Composition"; and many others. There will be a school of adjudication; demonstration of French horn playing by Philip Cox. Other important and social matters include the Annual business meeting; Banquet; Dance; and the merchandise exhibits featuring many new war-time innovations in which everyone will be interested.

I know of few things better than music to bolster up the morale of a nation. Let's sing our way to victory. Lowell Thomas, Famous Author and Radio Commentator.

## Victory at Work



EAST TO WEST ACROSS U. S.: Louis Castellucci (left) conductor of the Los Angeles County Band and Del Stagers (right) famed soloist with the Goldman Band of New York, arrange to place Music Industries War Council's "Music Inspires" poster in every school, store window, church, and on every band stand in the nation.

I have been reading your magazine in our high school library for better than two years and I have found some of its advice to cornet players (I play cornet) very useful. Albert Buckmaster, Highland Park, Illinois, High School.

## Cleveland Bands Take Part in Patriotic Events

Cleveland, Ohio.—A series of radio broadcasts have been arranged bearing on the special subject, "What the High Schools Are Doing." The Glenville Band and Choral Club, recently took over one of the programs.

Collinwood High School has been ringing up remarkable success in the sale of War Bonds and Stamps.

## Give Planned Musical Show Between Halves



Falls City, Nebraska.—The High School Band gave a surprise performance to football fans recently with a new type of show. The music was specially arranged and continuous throughout the

performance without a break. Special actions, dances, and formations were prestyled to fit the music.

The themes are up-to-date, using war-time selections.

## State Clinic at U. of I. Draws Large Attendance

Urbana, Illinois.—Of great interest to Bandmasters and Instrumental Instructors throughout the state was the High School conference held at the University of Illinois on November 6. C. W. Whitten, Chicago, Advisory Secretary of Illinois High School association, talked on "The Outlook for 1942-'43" and the "Radio Symphonette" was demonstrated by students of the University under the direction of Mr. Fred Bigelow and Mr. David Bennett who has collaborated with Mr. Bigelow in the development of the idea.

Captain Harold Bachman discussed "Army Bands of Today" and the Reading of new music by the one and only University Concert Band under the leadership of Dr. A. A. Harding, was a great joy to all who attended.

Armies and Navies have always employed music as an absolute necessity for the keeping of military morale. Music of other types keeps up civilian morale in both war and peace. Dr. Hamilton Holt, President of Rollins College.

## Band Boys Take Part in Launching Last Barge

Leavenworth, Kansas.—Glenda Luehring, a charming drum-major, is sporting a new shako this Fall and all of the Band uniforms have been cleaned and pressed, inspiring fine work on the football grid-iron.

A number of the band members took part in the launching of the last barge to be finished at the Missouri Valley ship yards. These boys had a ten-minute notice to get into uniforms and get into service.

## Clinic Features Music in the Patriotic Vein

Cleveland, Ohio.—The Glenville Band under the direction of Ralph A. Katz played an important part in the music section meeting of the North-Eastern Ohio Teachers Association held in their own gymnasium on October 30th. The purpose of the event was to explore all available new music in the patriotic vein. All of the themes selected were representative of North or South American music. Max Lebo, drum major of the band, has just become student conductor of the orchestra.

## Give Victory Concert

Payne, Ohio.—The fifty-piece school band under the direction of Lester Doell is one of the busiest organizations in the community. Besides activities in Scrap collecting, Bond sales and send-offs to departing draftees, they find time for a patriotic concert now and then, that given on October 22 being one of their best.

At a neighborhood school contest which drew participants from Ohio and Indiana, the band took second place. Director Doell also has a fine chorus of sixty-two members.



## MADDY URGES POPULAR SONGS FOR SCHOOL USE

New York.—Dr. W. Otto Miessner, head of the Music Department at the University of Kansas, and Dr. Joseph E. Maddy, Professor of Radio Music Education at the University of Michigan, have completed a survey among music educators which reveals that progressive teachers admit the necessity of permitting students to sing popular standard songs in classrooms, if they are to compete with radio.

In a foreword to the "All-American Song Book" published by Robbins music corporation, Drs. Miessner and Maddy state:

"The most popular songs of one generation become the folk songs of the next. Radio's influence in shaping musical tastes has created a demand for a modern song collection for schools that would contain popular standard songs as well as traditional song favorites."

They explain further that it has become necessary to give young, spirited students the same "live" music that attracts them to their radios in order to hold greater interest in school music activities.

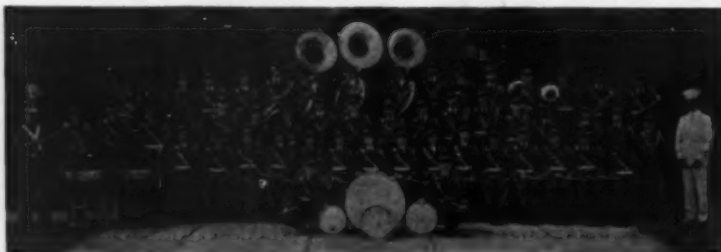
"We've all been teaching 19th century music to 20th century students. Haven't we? We're embarrassed when our students ask for songs of their own generation. Aren't we? We evade the issue. Don't we? They prefer to sing the popular songs they learn through radio. Don't they? Let's be frank and admit it!"

Both Miessner and Maddy are former presidents of the Music Educators National Conference.

### No Priorities,—Yet

Lincoln, Nebraska.—The Lincoln High School Band is sporting a fine new group of twirlers this Fall who are adding great glamour to the gridiron performance of the band.

## All Dressed Up in New Blue Suits



The Trinidad, Colorado, High School Band is having a successful year. . . Due somewhat to the brand-new blue and white uniforms. The band parent's organization is to be given credit. Concerts are given frequently. Earl E. Powell is the Director.

## Physical Value of Baton Twirling

By ROYED J. DIANA, National Commander  
NATIONAL ASSOCIATIONS OF

Baton Twirlers :: Flag Swingers :: Rifle Spinners of America

Daily, parents, relatives, teachers and educators ask the question, "why should our children and students be taught baton twirling?" Then they go on to say, "they may never lead a band or drum corps or even as much as have the opportunity of using their talents for exhibitions." Yet, these same people will think nothing of hustling their young ones to a dancing studio or to some similar "time tried" institution without the slightest hesitation. They do this because they are well informed of the health benefits derived from such drilling and training, not because their children will be assured stage appearances as professionals.

Throughout the years proud "mamas and papas" have trotted their children to the forementioned centers of training with but one thought uppermost in their minds,—the physical development of their charges.

Today, parents have the same objective in mind when they proudly hand their offspring batons and rush them off to learn the fascinating art of baton twirling.

It has been only until recently that organized baton twirling came into its own. It is now recognized as one of the

finest exercises and body builders in the world.

Much of the credit for this increased interest in this art goes to the fine work of the American Legion, veteran organizations, All-American Associations, National High School contests and the classics of contests, the Chicagoland Music competitions.

Applause is forthcoming to the baton manufacturers in the nation for developing the modern twirling batons. The lightness and balance of their instruments tend to make today's twirling contests feats of skill rather than a show of clumsy strength.

Twirling, of any type, is no longer a fad. It has grown out of this class and is now a full fledged member of the physical culture groups, like dancing, swimming, fencing, etc. Twirling's real value lies in the fact that it develops the good posture habit in the twirler. It builds bodily grace, suppleness, physical beauty, poise and stamina. Along with these, the baton twirler formulates a keen sense of judgment, sportsmanship, personal initiative, self-control, mental agility and team work, all essential to social charm. As the twirler progresses in the intricacies of this art, speed and the coordination of mind and muscles become second nature.

For fun, health, physical development and for more sound bodies, "Keep 'em Twirling!"

## One of Georgia's Finest High School Bands



Instrumental Instructor, and Director of the Bainbridge High School Band, above, Bainbridge, Georgia, is R. Glen Johnson. This band, well-known throughout the neighborhood is one of the finest in the region.

## Cox Will Audition for Buffalo Philharmonic

Hilton, New York.—One of the busiest men in the school system right now is Philip W. L. Cox, Jr., noted French hornist, Music Director and Editor of the French Horn Column conducted monthly in The SCHOOL MUSICIAN. Mr. Cox' splendid educational efforts in print have brought him wide acquaintance and placed him in demand as a contest judge, clinic lecturer, and general authority on his instrument. He has been invited to audition for the Buffalo Philharmonic and has recently received flattering teaching offers.



## November Glamour



Mary Ellen Moore received First in baton twirling and flag swinging at the State, and in addition high honors for her French horn solos, in the brass quartet, quintet, and sextet, all Firsts last spring. M. D. Hudson is her Band Director at Onawa, Iowa.

## Sell Bonds-Stamps

Lonaconing, Maryland.—The High School Band under the direction of H. A. McDougle gave its first public appearance of the season to the campaign for the sale of War Stamps and Bonds.

## Back Issues

Please note the following prices for back issues of The SCHOOL MUSICIAN. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

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Cash must accompany order.  
Include postage.

\*\*\*\*\*  
★ Buy War Bonds and ★  
★ Stamps ★  
\*\*\*\*\*

## "A Course in Modern Embellishment" For the School Dance Bands

Norbert J. Beihoff, Mus. B. director, Beihoff Music School, Inc., Milwaukee,

### He Will Answer Your Dance Band Questions

The so-called "hot" chorus, "ride", "swing" chorus or "take-off" usually consists of the melody, or parts of it, to which is added additional notes which harmonize (with some exceptions) with the basic harmony or harmonies of the measure, and which are inserted in a manner to produce a smooth melodic line according to the individual ideas and originality of the performer.

The style of the music created by these added notes or embellishments is controlled by the phrasing, accents, and originality of ideas with the help of mechanical aids and technical tricks. This includes derbies and mutes with the brass and lip slurs and playing out of normal range for the woodwinds.

Many performers play these choruses of embellished melodies entirely by ear without even a basic theoretical knowledge of harmony, but for those not so gifted, we have prepared a simple set of

ideas, soundly based on counterpoint which will enable any player to develop the ability to play a modern swing chorus in a very short time.

Learning to improvise or to write a modern "hot" chorus is not difficult but does require first—a knowledge of major minor and dominant 7th chords; second—a knowledge of passing tones and their correct usages; third—a knowledge of rhythms and the ability to feel them; and last—lots of practical application.

As these minimum harmony requirements necessitate the memorizing of all major, minor and dominant 7th chords, we suggest that students thoroly understand these three classes of chords before continuing.

In our book, Course In Modern Embellishment, we illustrate 16 chords built upon the same root, including augmented, diminished, 9th, major 7th, etc. We are deviating from our book by eliminating

example 2

example 3

example 4

example 5

example 6

example 7

the comprehensive course in harmony using only the simple chords and showing immediate adaption of the first steps of counterpoint to enable players to obtain immediate practical results. With additional study, including chord relationship, modulation, advanced harmony, and counterpoint, students can arrange these choruses for 2, 3 and 4 parts for complete instrumental sections.

Our first example and assignment for practice will be more theoretical than practical as we will show embellishing of a melody with just chord tones. Chord tones alone would not give a satisfactory effect for embellishing an entire melody but they are the basis of embellishment, and therefore example 1 shows melodies, the harmony of which is marked underneath the melody and the embellished melody which is on the line underneath, using all chord tones.

This simple and basic method of embellishing, adds the chord tones of the harmony, inserted in the melody, using various rhythms and accenting the melody. In the 3rd measure the melody employs a note not part of the harmony and which was used as part of the embellished melody. Notice that the harmony remains the same until the new chord is indicated.

Ex. 2—This example utilizes the chord tones showing a change of harmony in each measure.

**RULE:** Chord tones may be added to any melody, jumping from one chord tone to another without restrictions. **FOR PRACTICE:** Using 4-measure themes as we did in Ex. 1 & 2 write out 4 different embellished melodies for each regular melody. Arrange these for at least 4 melodies so that total will be 16 examples of 4 measures each. Select simple melodies in various keys, such as "Idaho" or "Amen". The chords are marked on the guitar parts on either the sheet music or on an orchestration. The guitar part (transposed if necessary for E<sub>2</sub> and B<sub>2</sub> instruments) is then inserted on the part, below the melody to be embellished. We are suggesting 4 different embellished versions to help develop a facility in writing and to make a student conscious of the many thousands of possible combinations that could be written.

**PASSING TONES**—In addition to the above assignment we wish to have students employ the two most frequently used and important passing tones. A passing tone is one which is not part of the chord and is restricted in its use. When passing tones are employed they should progress to a chord tone either directly above or below. Exceptions to this rule will come later but this does apply in most instances.

The two most frequently used passing tones are the 2nd and the 6th. In Ex. 3 we show the use of the interval of a 2nd, showing all four ways of use between the 1st and 3rd notes of the scale; in Ex. 4 we show the 4 most frequent uses of the interval of the 6th.

**RULE:** Passing tones, in this instance, the 2nd and the 6th, may be inserted between chord tones but must progress to the chord tone above or below immediately after use. This rule forbids using a passing tone and then jumping from this passing tone to another note other than the chord tone directly above or below. Example 5 shows that one may jump to but not from a passing tone.

**ASSIGNMENT**—Write a hundred measures of embellished melodies, or just material that could be used for embellish-

## Waltz King Goes All Out for Victory



That music is important from the home front and is accomplishing wondrous things in the sale of war bonds, development and maintenance of community morale, and promoting the conservation drives essential to Victory is a fact well proved and acknowledged by the military department of the nation. Here you see Captain Wayne King, now of the Sixth Service Command, Chicago, known the country over as the "Waltz King," appearing as guest conductor at the 11th Annual Band Festival at Peoria, Illinois, October 3rd. This Festival annually draws thousands of school musicians from the central part of the State who participate in a gala festival of music, parading, eating foot-long hot dogs, and having fun. Here you see Captain King leading musicians and spectators at this Band-Band festival, sponsored by the Junior Chamber of Commerce and Byerly Bros. Music Company. He is conducting a singing of America. Left to right behind Captain King are last year's queen of the Festival, Miss Lila Lee Smith, of Canton, Miss Barbara Chamberlain of Peoria, the newly-crowned queen, Miss Jean Gorenz, Peoria, and Miss Marietta Edwards, Brimfield.

## We'll All Miss This Fine Friendly Fellow

Newark, New Jersey.—Of special interest to all members of the American Bandmasters Association, comes the shocking news of the passing on Monday, November 2, of Fred W. Birnbach, International Secretary of the American Federation of Musicians, who attended the Hagerstown Convention in March, 1940, by the

special courtesy of Mr. Joe Webber, then President of the federation.

Mr. Birnbach made a deep impression upon the members of the association at that time and began new friendships which have grown deep in affection. The news of his passing will come as a shock to those friends. He had been ill for some weeks, but more recently was reported recovering and expected to be back at his desk in the offices of The International Musician which he published for the federation within a short time.

ing, but not necessarily for any particular melody.

**Example 6:** This material is the melody in example 1, embellished using chord and the two passing tones. Using this same melody write four other versions of this same melody, embellished in four different ways.

**Example 7:** Here we have the melody in example 2, embellished with chord tones and the 2nd and 6th as passing tones.

These passing tones usually occur between the beats but may also occur on the beat except where the melody note may in itself be a passing tone and be dissonant to the passing tone used in the embellished material. When the passing tone used as embellishment is the last note of the measure, it will resolve to the

chord tone of the next measure and when the harmony changes in the next measure, the resolution is made to the chord tone of the new harmony.

In the period between this lesson and the next we suggest that students write embellished material employing these chords and passing tones for as many melodies as possible. We further suggest that these choruses be played by the students; this will greatly improve the quality of the writing. It is not necessary to embellish every measure of an entire chorus, and large sections of the original melody can be used with the measures embellished that are most suitable.

In the next lesson, additional passing tones and also the use of rhythms will be discussed.

This Page Dedicated to the Best Scrapper in School

*This 52 Piece Colorado School Band Brought in*

# 102 TONS

## Of Scrap Metal



Who said anything about collecting Scrap? Who talks about gathering up a truckload or a few tons? When the Limon, Colorado School Band went to work on this project for Uncle Sam, they really went to town,—and the country, ultra plus.

This School Band Scrap Drive netted the tidy sum of 102 tons. Think of that.

102 tons. That ain't hay.

That 102 tons of Scrap stands for 670 pounds for every student in the entire school systems. From the first grade tots to the 12th grade adolescents. And who do you think was Chairman of this most successful School Band Scrap Drive we have yet had reported? Why it was Tad Hascall, Director of Music in the Limon

Public Schools.

The Band is to receive most of the proceeds from the sale of this enormous pile of scrap. In some of the pictures, the pile looks bigger than the school house. The money which the band treasury will receive will be used to buy four flags for the color guard.

But don't think collecting 102 tons of Scrap is the beginning and the end of the Limon School Band's War work. That's only a side-line, just part of the home work. The band is active in all of the war-time prerogatives that have distinguished the school band in the past few months. Recently they furnished the pep for the Bond Premiere Movie. . . The admission price to which was the trivial matter of a \$50.00 War Bond. It takes a good school band with plenty of persuasion to pack the house on those terms, but Director Hascall's boys and girls did it. For November, a Victory Concert is in the making, admission to this, a 50c Defense stamp.

Bandmaster Hascall has a fine fifty-two piece band and an excellent group of twirlers. The three in the picture are Betty Steel, Inga Norbye, and Matilda Mellor. Three others who played hockey that day are Beth Bertram, Marjorie Spaid, and Eleanor Harris.

Our hats are off to Director Tad Hascall and his band. Can anybody show a bigger lump of Scrap for Victory?





# Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Barker, N. Y.

## For the Duration

Vocal department, speaking: "—and on top of teaching cornets and clarinets, I have to teach French Horn!"

Haven't you noticed how folks view the French Horn with awe, uncertainty, confusion? Let's take a big knife to the curtain of mystery that seems to veil thinking about the horn.

**Question:** "I've never handled a French Horn, how can I demonstrate to students?"

**Answer:** Borrow a school horn, clean out the mouthpiece, figure out some way to hold the horn comfortably when standing or seated, and experiment for yourself before reading instructions from a method book. Blow into the mouthpiece just hard enough to get a sound, adding lip or wind pressure as necessary to clear up whatever pitch you happen to play. When you can make a clear pitch, try several positions of the hand in the bell, one of which may mellow the sound without flattening it perceptibly. Do all this before getting information from the instruction book. Why? As Sigmund Spaeth, "the music humanitarian" would put it, music's mystery vanishes with the first tone you play. You are to be your own expert, encourage your students to be likewise, and together accept or discard the opinions of book authors.

**Question:** "The French Horn has so many tones so close together—how can a vocal instructor hope to teach lip dexterity?"

**Answer:** The vocal teacher is the ideal person to teach the beginner and the intermediate student how to read horn music. You will find that the lip obeys the ear more readily than the lip obeys the eye. Teach the open tones of the F horn as being Do, Sol, Do, Mi, Sol, Te, Do, Re, Mi, Fi, Sol (ascending from C five spaces below to G one space above the staff.) Teach the open tones of the B $\flat$  horn as being Do, Sol, Do, Mi, Sol, Te, Do, Re, Mi (ascending from F three spaces below to A one line above the staff.) Te and Fi are out of tune on the F horn, so carefully skip over them realizing that they are there—dangerous saboteurs. Mi is flat on the B $\flat$  horn, so play it with a very open hand position until fingering is studied; also skip over Te. From this ear training (and lip training), teach notation using simple, familiar tunes built around these open tones. F horn players will play them in the key of C, and B $\flat$

horn players will play them in the key of F—to begin with. I suggest using, for F horn: "Row, Row, Row Your Boat" (begins on second Do). ("Three Blind Mice" (begins on Mi), "Lightly Row" (begins on second Sol). For B $\flat$  horn, use: "Taps" (begins on first Sol), "I'm a Workin' on the Railroad" (begins on second Do), "Merrily We Roll Along" (begins on first Mi) "East Side, West Side" (begins on second Do.) Some methods do not give the fingering for the B $\flat$  horn, so for your own convenience write in a column the chromatic fingering of the F horn from low C fifth space below the staff to E fourth space, but omit the name of the notes, substituting instead the chromatic scale of F up to the third A.

**Question:** "How can I tell without previous experience when the French Horns sound right?"

**Answer:** By right you must mean a gratifying tone quality that can be heard or felt any time you listen for them. To be gratifying it must first be heard, then in tune, then colored by the lip or the bell hand. To be heard, a certain baritone quality of tone should be imitated by bunching of the lips against the mouthpiece and by holding the horns rather vertically with the bell hand cupped on the near side of the bell. To be played in tune, the bell hand should be spread to flatten sharp tones, and straightened upward to sharpen flat tones. To be colored, the player should guess ahead how his part sounds and play from anticipation, assisted by the upward contraction of his cheek (smiling) muscles and whatever bell hand position flatters his tone quality.

**Question:** "Everyone seems to be teaching machine trades, but none of them offer to show us how to care for French Horn valves."

**Answer:** You do not need a machine shop. See that every horn is equipped with a small wood or plastic handle screwdriver, a bottle of valve oil, both wrapped in a cloth or chamois. When a valve first sticks run a few drops of water down the valve slide (never run oil down the slide) holding the horn up-side-down while working the lever or twisting the valve stem. If this does not improve the action, put the horn on a table, remove the cap from the valve, turn the horn over, put the cloth under the valve to be removed, unscrew the screw one turn leaving the screwdriver in place, use the bottle as a hammer and tap lightly at first (stronger if necessary) until screw sinks downwards, unscrew a few more turns watching for a disc-shaped bearing to drop out, remove disc, continue to unscrew and press valve out. Watch for the lever to spring suddenly free and prepare to catch it to avoid denting the horn. To clean the valve use oil on rotor and wipe dry, re-oil and insert it in casing revolving the valve to pick up dirt, wipe off both rotor and casing, re-oil rotor and inserting again trying to make the rotor spin, wipe and re-oil until it does, looking into the casing for dirt and flakes. Replace the rotor partway, the free hand holding the lever and the collar to which the string or arm is attached in the correct position to fit over the valve stem. (The correct position may be understood by observing

the other valves.) Tighten screw gently working the lever to be certain the valve continues to work, then replace the disc bearing gently matching the scratch marks generally found on both disc and casing. To tighten this bearing, put a drop of oil on the upper side and apply the screwcap first removed. (Occasionally tapping on one side or another with the screwdriver handle will improve the valve action if it tends to stick while applying the top bearing.) Tighten screw on valve stem securely. To replace string, match the other valves. To quiet noisy mechanical valve action, household oil is more effective than valve oil.

The importance of music and of community singing has been demonstrated times out of number in the past, in an hour of trial or trouble. During World War No. 1, community singing was very popular. It relieved the mind of everyone troubled with the situation during the time that they were singing. The Honorable Alfred E. Smith, Former Governor of New York.

## The Alto and Bass Clarinets

By Thomas C. Stang  
Box 6089, Mid City Station  
Washington, D. C.

The proper sequence, or logical use of the alternate fingerings found on the clarinet will do much to diminish the technical difficulties, and will make otherwise bothersome passages comparatively simple. This is especially true in the case of the alto and bass clarinets, where one not only has to cope with the many problems of the clarinet, but has certain specific problems common only to the lower voiced instruments of the clarinet family to ever keep in mind.

The Boehm system, as applied to the clarinet affords the player alternate keys,—little finger, either hand,—for producing B, C and C sharp, in the staff, or their relative respective "twelfths" below—low E, F and F-sharp. Inasmuch as nearly all bass and even to a greater extent, alto clarinets are patterned after the "plain", or "regular" or "ordinary" Boehm systems,—17 keys, 6 rings, these alternate little finger keys without a doubt are of paramount importance to the alto or bass clarinetist.

Despite this key arrangement, some experience difficulty, particularly when playing in "sharps" or "flats" which involve the use of the "E-flat-D-sharp" key. Often it is found seemingly necessary to "slide" one's little finger-right hand, from the key mentioned to the "C-sharp", or "C" or still more disastrous, to smooth playing, to the "B" key. If this practice of "sliding" had proved successful, undoubtedly we would still have but the old Albert system clarinet, with its rollers for just this purpose. To attempt to play a modern clarinet in this fashion, with the handicap of not having rollers, particularly, in the case of the larger clarinets, nothing short of bad technique can be expected.

This practice among some student alto and bass clarinetists is often a result of their discovery that nearly any sort of "fingering" in respect to their instruments

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can pass in certain instances, and for the most part, these are content to remain in this rut. On the other hand, the student that has endeavored to better his performance, by conscientious practice, has discovered that such shortcomings will not suffice.

The most important "hint" relative to these keys that can be made a part of ones very playing—the "E-flat" (or D sharp) key must be operated by the little finger of the right hand. Therefore, any other note of this group, either immediately preceding, or succeeding must be played with the left hand. This may, in some instances affect the fingering sequence of several preceding measures.

Some bass clarinets, as well as a few alto clarinets, have a left-hand "E flat-A flat" lever, similar to the type found on the twenty-key model clarinets. This does afford one a complete alternate-key arrangement, and can be used to some advantage. Actually most manufacturers stated that this key was merely added for those transposing scores, and when the low "E" had to be replaced by the "E-flat", the "A flat" interval above would be impossible. Despite the intent, that key can be used—however, inasmuch as it is not "standard" on the Boehm clarinet, to become accustomed to it may result in some future inability to perform well, when forced by some circumstance, to use an instrument without such a key. Usually this key mechanism is out-of-balance, and requires an extra amount of effort to operate, and in nearly every instance, in the case of the bass clarinet, can not be successfully reached while playing by those not having long fingers.

It is evident why the notes preceding or following an "E-flat" (or D-sharp) involving the use of one the "little finger" keys must be played with the left-hand key. There are, in addition, several mechanical factors, seldom noticed in the clarinet, but often noticeably present in an alto or bass clarinet, which prompts the use of the right hand keys wherever possible, unless the previously mentioned case of the "E-flat" (or D-sharp) occurs. The right hand key group is more closely connected to the mechanism, and responds more easily. Both these factors point to better pad coverage of the tone holes, and result in greater ease of playing. If any of this group must be given to the little-finger, left hand, the "C-sharp" key is mechanically the most logical, as it is sprung "closed" and the key movement here, opens, and eliminates the faulty coverage angle.

The left-hand "C" key is by far the most troublesome, and ought to be avoided wherever possible. In a "B-C" sequence combination, or even more particular, if it is "low E-F", the "C" (low F) ought to be played with the right hand, and the less troublesome "left-hand" B-key be the alternate. The slightest amount of wear, on either the part of the key, its "pins" or the cork wedge in its point of contact with the connecting link, will result in faulty, and often difficult action. Many bass clarinets are so bad in this respect that it is next to impossible to successfully use this key.

For practical purposes, alto and bass clarinetists will find the right hand key group the more easy to operate, as well as being more certain, in their action. There are occasions, and many, where a confronting score will require all the alternates, whether their action is good or not so good, and therefore it is only sensible that one's practice include finger exercises which will tend to develop the normally weak left-hand, little finger.

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## Advice to the Cornetist

Expertly Given  
by Leonard V. Meretta

Instructor in the School of Music,  
University of Michigan, Ann Arbor

**Question:** Are there really accomplished cornetists who play slightly (or more so) on one side of their mouths? . . . My real problem is whether or not I should, after 10 years of constant progress (and at least two years in this "off position") try changing back to the middle position. I am confident this would be a great set-back for awhile, but I hope you will advise me whether or not to make the change. My range is (easily) from low F $\sharp$  to at least 2 or 3 steps above "high C." I think really my only short coming is endurance. J. H., Arkadelphia, Ark.

**Answer:** As regards your embouchure problem, I am in sympathy with your particular one. If you have been making satisfactory progress for the last two years and during this time your embouchure has not changed, I would not suggest a change of mouthpiece position. There are some fine players who do not play on the center of their lips. As a rule, the reason for this is the shape of the teeth or lips. That is, sometimes the front teeth are not straight and one might have to play a little off center. On the other hand, the lips may not be perfectly formed, making one play off center.

Perhaps a suggestion as to how to place the mouthpiece might be of value. Wet the lips before placing the mouthpiece and place it from above the lips; that is, drop the mouthpiece lightly on the lips from approximately an inch above them. If you do this every time you play, you will be quite certain to get the mouthpiece in the same position. This, of course, is very important and applies to all cornetists.

Your endurance can be improved by proper individual practice, along with band or orchestral playing. I suggest that you rest when your lips feel fatigued. Play with adequate breath support and with the least possible pressure.

**Question:** Please suggest a list of methods and solos for a beginning cornet student. Thank you. W. D. F., Ann Arbor, Mich.

**Answer:** From among the numerous good methods and solos which have been published, I would like to suggest the following, which I have found particularly satisfactory.

1. Methods: Modern Method for Cornet by E. S. Williams (Williams School of Music); Edwards-Hovey Method for Cornet (Belwin); Cornet Method by Clifford P. Lillya (M. M. Cole); Elementary Studies for the Cornet by Herbert L. Clarke (C. Fischer).

2. Solos: Vander Cook's "Trumpet Stars Series," twelve individual solos, written progressively in order of difficulty (Rubank); solos by Edwin Franko Goldman, series I, II, and III, with three individual solos in each series; "Holiday" by Meretta (Swains).

# Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

## A Letter from Ireland

A very fine letter has just been received from Private J. H. Rahn, serving with American Forces in Northern Ireland. His letter states in part:

"Your column in The SCHOOL MUSICIAN, because of advice offered in flute playing, studies and solos to be studied, etc., is directly responsible for my being able to hold the position that I now have with the band. I appreciate your help more than I will ever be able to tell you."

I must tell my readers that it is letters such as this that makes me happy to be in a position to help those who really need it and want it.

## Major Faults of the Flutist

Question: Although I am not a flutist, my position demands that during sectional rehearsals, I help the flutists of my band to the best of my ability. You have helped me on several occasions and I should like to ask you this: What are the Major faults of the average school band flutists? C. L., New York, N. Y.

Answer: I should say that the most

dominant fault is probably to be found in the position of the hands and fingers. The fingers should never rest on the mechanism of the flute as a means of attaining a steady and re-assuring position. This may seem necessary for a beginner BUT:

The fingers should be curved forward with only the tips operating in the cups of the keys. The little finger of the left hand should be held just above the G sharp key. Don't allow it to hang down under the key, for if you do, it takes a comparatively long time to get it up and in position to open the key when needed. Keep the fourth finger right on the D sharp key at all times except when playing such notes that demands it (the D sharp key) to be closed. Be sure to get the first finger left up on the middle D and D sharp. These precautions are most important. Faulty embouchures, tonguing, and methods of tone production are of course many too, but we have gone into that quite extensively, even in "this years" columns. If directly interested in these measures of technique, you should see the September and October issues of The SCHOOL MUSICIAN.

## Orchestration for the Mozart D Major Concerto

Question: Do you know where I can purchase the score and orchestration for the Concerto in D Major by Mozart? G. F. M., Seattle, Washington.

Answer: We are doing the very best we can to find this arrangement for you. If any of our readers know where such can be had, a line from you will be appreciated.

## Flute Material Needed for Thesis

Question: I am writing a thesis on the instruments of the orchestra and have found suitable material for all except the flute. What books or articles would you recommend? J. J., Omaha, Nebr.

Answer: You might say that:

Men of genius, such as Oliver Goldsmith, King Auletes of Greece, Joseph I of Hungary, Lord Byron, Schopenhauer, Drouet, Carmen Sylva, Queen of Romania, King George III, and many many other such notable characters were flutists, and found great relaxation in the tender soothing qualities of the flute. Many very busy business and professional men, even of our day, are finding this same restful pastime in or by playing the flute. Just now I consulted my schedule and have found that in my class I have four business executives, two lawyers, two doctors and an expert accountant studying with me. "The plastic arts, sculpture and painting define, isolate and clarify but music sweeps, fuses and unites". I believe that it was Edward H. Griggs, who said that. The flute is the oldest of instruments, Nature's own instrument in fact. Myriads of reed flutes that grew along the water's edge, as they were gently kissed by the gentle zephyrs of thousands of years ago, were producing sweet music long before man ever dreamed of such a thing.

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# The Band Directors' Correspondence Clinic

Send your ideas and problems to C. W. Coons, Director  
of the Department of Instrumental Music,  
Hoopston, Illinois

In answer to repeated questions about the problems of letter and other formations for young marching bands, here are some general rules that will facilitate designing these formations. The diagrams shown here may or may not be usable with your band—but they are not offered principally as examples of how to circumvent the problems involved; if you try to use these particular formations, they will doubtless have to be revamped to the various situations involved in the type of regular marching formation you use for your own organization.

A smart and experienced band can execute more complicated maneuvers than these, naturally, but whether simple or complicated, here is what should be kept in mind:

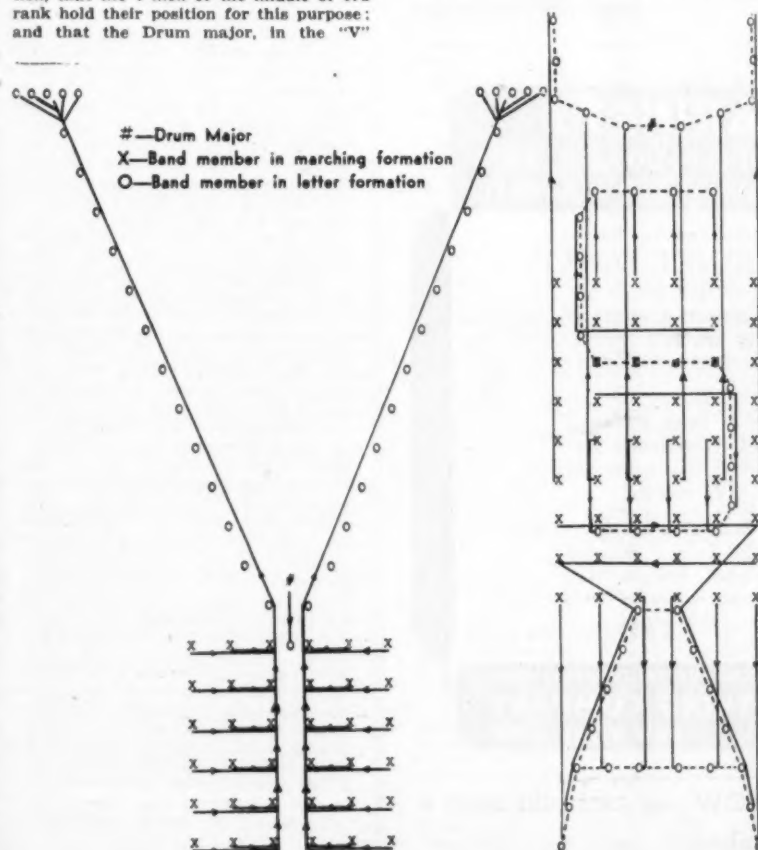
(1) The going into formation must always be designed with the coming back into formation in mind. For example, one line, or a corner man, or several side file men, should remain stationary throughout the formation so that the marchers in returning to position can judge their proper spacing in reforming their ranks by reference to these stationary men. (Note, in the "U. S. A." formation, that the 4 men of the middle of 3rd rank hold their position for this purpose; and that the Drum major, in the "V"

formation steps back to mark the middle of the front line—and, incidentally, the point of the "V"—so that the band can get back into the same position from which it started.)

(2) Have the location of the ends of lines, turns, etc., easily found. (In the "U. S. A." formation the front corner men (don't you usually put your smartest players or marchers on the corners?) should know the approximate number of steps they should take forward and the Drum Major stands stationary so that the "U" can space itself properly from the men at the ends of the lines and the Drum Major in the middle of the bulge of the bottom. The turning point at the top of the "A" is easily marked by the men at the opposite ends of the next-to-the-last two lines because they can use the spots just vacated by the two middle men of the last line.)

(3) A point not noticeable as you diagram a letter, but most noticeable on the field, is that a line perpendicular to an audience on a football field or on a street needs fewer men in it than one standing parallel to said audience.

(4) All movements should be by ranks



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#### Concerning the Triller Keys

**Question:** Why do you advise the use of the second finger (right of course) for operating the first triller key, and the third for the second triller key? It seems easier for me to use the first and second fingers. T. J., Denver, Colorado.

**Answer:** In using these keys for "regular" fingering, as the high B flat and B natural, the second and third fingers must be used. Therefore it will save the player much confusion to establish this unity of always using certain fingers on certain keys. No artist flutist violates this rule.

#### Playing F Sharp with the 2nd Finger

**Question:** I was recently told by a fine Detroit flutist that I should use the third finger to play F sharp whenever possible. Our conversation was cut short because of so many callers that I had no opportunity to ask why. Maybe you can tell me. Personally I have always used the second instead of the third. L. D., Milwaukee, Wis.

**Answer:** Because of pitch and tone quality the F sharp in all registers should be played with the third finger. If, because of rapidity, this is impossible, then the second finger may be resorted to. This would occur only when F sharp is preceded by or followed by E, or in a slur from high F sharp to high B. The exception might be found in an occasional flute that seems to respond better to F sharp in the third register, when the second finger is used.

#### Flute Ensembles

**Question:** I and my two daughters all play flute, and our Mommy plays piano. We have a grand time playing together but have difficulty in finding suitable music. If you can advise us in this, we, and many of our friends who must be tired of hearing the same music all of the time, will greatly appreciate your kindness. B. J., Cleveland, Ohio.

**Answer:** Thank you so much for your interesting letter, also for the photo which will soon find a place in my studio. Following is a list that you will find to be quite to your liking. We will publish the list because it will no doubt prove of interest to many of our readers. And I might add, that The SCHOOL MUSICIAN is ever anxious to help as many readers as we possibly can.

Bach—W. F. Rodemann—Sonatas for two flutes.

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Barrere—Two short pieces for three flutes.

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De Bauer—Same for three flutes and piano.

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Kahlau—Many numbers for two, three and four flutes, many with piano.

De Lorenzo—Tre Virt Op. 31 for three flutes.

Tchaikowsky—Danse Miriltions—Three flutes and piano.

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# School Music in Review

John P. Hamilton

## Band

"Ala Marcia" from "Karella Sulte," op. 11 by Jean Sibelius. Arranged for symphonic band by Richard Franko Goldman.

The tonality, a half step above the original orchestral score, is very satisfactory. All ranges are quite comfortable for high school players. The groups of six, in original, at (c) have been altered to three notes. A harp (or piano) plays the clarinet flourishes for the soft passage at (k). A very fine transcription that maintains the original nationalistic spirit. There are printing errors in the conductor's score: The top line of the bass part in measures two, four, five, and six after (a). Published by Edward B. Marks Corporation, N. Y. Price, full band with score, \$3.50.

"America United Is Rolling Along" by Bernard Hamblen. Band arrangement by Paul Yoder.

A very fine song with a good band arrangement. Made to work alone or as accompaniment to mixed, male, or three part treble choruses. Very good for patriotic assemblies and community defense participation. Published by Volkwein Bros. Inc., Pittsburgh, Pa. Price, full band .75 cents, full orchestra \$1.50. Choral parts .15 cents.

"The United States Army March" by Captain Thomas F. Darcy Jr. (conductor of the United States Army Band).

The first two themes are dandies. The third and principal army theme (the old "Aura Lee" tune) is somewhat distorted by a doubtful woodwind variation played against solid brass chording on the theme. This trio variation should be used only at a good one hundred and thirty-two beat rhythm. When slowing it down for rehearsal drill the brass and woods separately to avoid the detrimental effect of noticeable consecutive seconds and minor seconds on accented beats. Published by Irving Berlin, Inc., N. Y. Price, Standard band \$1.00.

## Choral

"Glory," an ancient melody scored by M. Rimsky-Korsakoff, for mixed voices, a cappella, edited by Gregory Stone, and made into good patriotic school material by Milton Pascal's English text. The tenor voice is too high for the average high school chorus—Drop a whole tone for rehearsal. Published by M. Witmark and Sons, N. Y. Price .15 cents.

"The Horseman" chorus for men's (or boys') voices. A Cappella by Bernard Fitzgerald. Edited by Walter Aschenbrenner.

A superior selection—splendid poem—spirited rhythm, excellent voicing and easy ranges. Published by Carl Fischer, N. Y. Price .15 cents.

"Precocious Piggy" for male chorus with piano accompaniment by Frank La Forge and the early nineteenth century poet Thomas Hood.

An excellent setting of the old "Pig dance a jig" rhyme. Published by Carl Fischer, N. Y. Price .15 cents.

## Orchestra

"Le Polichinelle" (Punch) by H. Villa Lobos.

Here is another atonal modern composition within the scope of good high school

orchestras. Must use sax's, and a harp will help. Follow Dr. Guenther's rehearsal suggestions. Published by Edward B. Marks Music Corp., N. Y. Price, full orchestra, \$1.50.

## Miscellaneous

Elkan-Vogel Company of Philadelphia have a dandy little solo to introduce eighteenth century music to young piano pupils. Also, a fine exercise for developing smoothness and facility in hand to hand running melodies—"Solfeggietto" by Carl Philipp Emanuel Bach. Edited by Frank J. Potamkin. Price .25 cents.

Carl Fischer has three new worthwhile art songs by Leo Kopp and Ben Ridder: "Love is a Song," "The Elms," and "Laughter."

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or files or parts thereof, rather than by individuals moving about by themselves; if at all possible, keep this in mind as you plan your formations. (Note the use of flank movements by the outside files coming into the center for the "V" formation.)

(5) Avoid crossing lines in movements to positions and back.

(6) Every effort should be made to have the ranks or files moving the greatest distance arrive at their destinations at about the same time. (Note that the side files and the next-to-the-last two lines, in forming the "U" and the "A" respectively, require almost the same number of steps to get into position.)

(7) Have as much counter-movement between the ranks of the band as can possibly be introduced—provided it can be cleanly executed. (In the "U. S. A.", the "U" and the "A" movements are in opposite directions; the side bars and top and bottom bars of the "S" move in directly opposite directions.)

(8) Keep the drum section, or a goodly portion of it, intact; keep it stationary if possible; keep it in the center of the formation, especially if the formation has any considerable spread. (For example, in the "U. S. A." formation, if the drum section were on the last line of the marching formation, it would end up perhaps 30 or 40 yards from the marchers forming the "U", which would not be so good; it would be better if it were on the 3rd or 4th rank as far as the formation marching is concerned.) If the drum section must be divided, let all of them be silent except the head of the section who can make a flashy drum solo of the occasion.

(9) All movements should be on a diagonal, at a right angle, or in a straight line, except for such letters or figures as require rounded lines—and these should be approached from the straight-away movements listed above. (Note that the formation of the "A" in the "U. S. A." figure calls for "follow-the-leader" movements on diagonals with the end men of the ranks in the lead; these men have the corner men, who have previously taken their position by moving straight to the rear for their designated number of steps.)

(10) A diagram of the formations done with X's and O's or some similar system, or with each man given a number—the marching formation on a black ribbon and the formation position on red, if you use a typewriter—posted on the band bulletin board a day or two before practicing the formation of the march will make it much easier to teach. The students will study and learn the diagrams with as much enthusiasm as if it were a prize-puzzle.

(11) Do not try to stretch your band too far to make formations. If your band were too small to make the "U. S. A." formation with clarity, it would probably make the "U" and the "S" which would do just as well. If you cannot make two letters, make one to fit the occasion.

(12) Make your letters so that one player who is ill and cannot come at the last minute will not cripple the formation.

(13) I personally do not favor playing in the formations because too many times an otherwise fine exhibition is ruined by a weak job of playing because the band, which in regular formation may play excellently on the march, is too scattered, and has its sections too much broken up, to sound well. This may not be true of your band; you must be the judge of this.

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# Keep 'em Playing

## A School of Repairing All Band Instruments

Conducted by Erick Brand

Address questions to The School Musician, 230 No. Michigan Ave., Chicago.

**Question:** Sometimes we have trouble with keys sticking on clarinets and saxophones which we find are due to screws rusting which are almost impossible to remove. From experience we have found that this often results in a very expensive repair, and we would like to know what we can do to prevent this from happening in the future.

**Answer:** Rusted screws are due to, first, a lack of oil and, second, the instruments being stored in excessively damp places, being played on parade during a rain or brought into warm rooms from cold store rooms or from cold outside atmosphere after playing in a parade. Not much can be done about the second condition, but one can keep the mechanism oiled which will not only prevent rusty screws, but lengthen the life of the mechanism.

Any good light oil that will not gum is satisfactory for this purpose. There are many good key oils on the market, and it is really worth while to start a program of regular periodical oiling of all keyed instrument keys.

You can apply the oil at the points of friction with a piece of wire rather than

with an oil can. Merely dip the wire into the oil and touch the point where the oil is required. One drop will be deposited which should be sufficient. There is a key oil on the market which has such a wire as part of the cap on the bottle, making it very convenient to use this way.

Another good way to oil mechanism and one which is used in practically all repair shops, is to pour the oil in a small container such as an empty joint grease box. Remove the screws one at a time, wipe them off and dip the threaded part into the oil. Replace the screw and you'll have just the right amount of oil on that hinge. An extra long hinge is dipped a little more than just the threaded part of the screw in the oil.

Excess oil should be wiped off as it is detrimental to most all pads and would only gather dust on the outside of the instrument.

**Question:** Sticking slides on valve instruments have become quite a problem because the instrument is not properly cleaned when they are stuck, and the instrument is often damaged when trying to remove them forcibly. Is there anything we can do to keep these parts from sticking?

**Answer:** The action of most players' saliva has a corrosive effect on the brass which must be prevented from doing actual damage to the instrument.

When instruments are new or properly overhauled, the slides are free and should be greased. This grease eventually dries out and if not replaced will allow the metal to become corroded and stick.

An instrument should be cleaned out regularly by running water through it and swabbing out with the brush-type valve instrument cleaners on the market. When doing this, it will be necessary to remove the slides which, of course, should also be cleaned. See that all corrosion is removed which in most cases can be accomplished by the use of a good brass polish. Then be sure to dry out all the polish and apply a small amount of vaseline or similar light grease. This should be checked at least once a month to see that the slides are still free and clean.

When putting instruments away for storage, it is a good idea to draw the slides, clean and grease them and clean and oil the valves.

**Question:** What can we do to keep our cases looking nice?

**Answer:** Practically all leather and imitation leather covered cases can be cleaned with soap and water provided they are not badly scuffed, and most of the finishing material worn off. Merely use a wet cloth that has been fairly well wrung out, add a little soap and wash the case as you would an oilcloth table cover. Be sure to remove all soap and dry the case off well so the hardware does not rust. Never have the rag so wet that water will squeeze out of it and get under the hardware. You can also use water to which you have added a slight amount of kerosene.

If the case has been scuffed so considerable of the finishing material has been

worn off, dress it with shoe polish. Use a polish that is guaranteed not to rub off. Try to have the color of polish that most nearly resembles the color of the case. Bixby's Jet Oil has been found to be quite a satisfactory polish for this purpose. For two-tone finish cases, use a neutral shoe polish. Apply it according to directions on the bottle. It can be procured in most dime stores.

Where the coloring material has been worn or cut through to the shell of the case, it may be necessary to glue these parts down with any good glue before you do any of the polishing or finishing.

The inside of a case can usually be cleaned with a jet of compressed air or if that is not available with an ordinary whisk broom. Discoloration caused by grease such as from the joints of woodwind instruments can often be made more presentable by the use of a good dry cleaner such as Carbona, etc.

**Question:** How can we keep our instruments looking clean and bright?

**Answer:** The best method of cleaning an instrument depends on the finish of that particular instrument. For unlacquered brass such as on trumpets, saxophones, etc. and nickel silver instruments such as clarinets that are not plated, an oil type paste metal polish is recommended. Liquid metal polishes can be used, but there is always a tendency for the liquid to run in under keys and make the instrument rather unsightly. It is, of course, rather hard to polish such an instrument that has been rather badly tarnished. It is much easier to polish the instrument periodically. Therefore, on this type of instrument it is best to start such a program directly after they have been overhauled or you have bought new. They can, however, be shined even if they are in bad shape. One of the main things to remember in all polishing operations on instruments is to use the polish sparingly. Use a clean soft cloth to apply the polish and another clean soft cloth to rub off the excess polish and bring out the nice bright finish.

Solid silver, silver plate and gold plate had best be polished with the cream type silver polish. Never use the oil type metal polish on silver or gold as it is too abrasive for these metals. Especially on gold use it very sparingly. Silver instruments can, of course, also be cleaned in cyanide solution, but it is necessary to entirely dismantle the instrument, remove all pads, corks, etc. and is usually beyond the scope of the average school band to handle correctly. Soap and water will also clean silver instruments but not quite as satisfactorily as the cream silver polish mentioned.

Lacquered instruments should not be touched with any metal polish as it only tends to wear through the lacquer sooner or later. There is a cleaner and brightener for lacquer finish on the market and if you will drop a line to The SCHOOL MUSICIAN, we will forward you the address. The proper cleaner for lacquered instruments will not only clean them but leave a slight deposit of wax which protects the lacquer and helps keep the instruments clean for a longer period of time. If the lacquer is worn through in places, these lacquer cleaners will not restore that part of the finish.

I take this opportunity to say that The SCHOOL MUSICIAN is much enjoyed by our high school pupils, particularly by the band members. Madge Spiva, Librarian, Louisville, Mississippi High School.

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# Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN 230 N. Mich. Ave., Chicago

The tensioning and care of drum heads is a subject that requires careful attention, particularly during the winter season when all types of drum heads are wont to "act up," and cause a bit of difficulty unless properly tensioned and cared for. The reason for this is that drums and timpani are usually kept in steam-heated rooms, which often are very dry and warm, and the heads dry out and shrink as a result, causing no end of grief.

First, if the storage room is dry, place a bottle of water in it to assure the presence of some moisture, which will help a lot to keep the drum heads in good condition, and bear in mind this rule concerning heads, viz: It is not heat or cold that affects drum heads so much as it is the KIND of heat and cold. A dry heat or a dry cold tends to tighten heads, a damp heat or a damp cold tends to loosen them.

The following suggestions as to snare and bass drums and timpani I hope will help with drum head care:

**SNARE DRUMS:** For the batter (beating) head, choose the best white-calf head obtainable, and for the snare (bottom) head, the best transparent type to be had. There is no use to try and save a dollar or two on drum heads, for the best are always the cheapest. It is also better to buy heads already tucked on a hoop, unless one is pretty expert at head tucking, which is a skilled task. Heads mounted on wood flesh hoops often warp in transit, and arrive slightly "curled up." When this is true DON'T try to force the head on the shell, for even if you succeed, it is apt to break when tightened. To restore it to shape, take a cloth or sponge and wet the head with water of room temperature, being careful to keep water from seeping under the flesh hoop. The head will soon become soft and flabby under this treatment, at which time the excess water is mopped off, the head placed on the shell, the counter hoop and screws placed in position, and just enough tension applied to allow the screws a good grip. Then cover the head with a cloth, and allow to dry thoroughly, after which correct playing tension can be applied. This rule applies to both batter and snare heads.

Next is the correct playing tension. There is no exact rule for correct head tension, it is a matter of experience. The sound of the drum is the final test. First, tension the batter head, starting at one screw and going around the drum clockwise, giving each screw an equal number of turns, say two turns of each screw in starting, with the head loose, then one turn, and finally a half or quarter turn of each screw as the head tightens. Test the tension as the head tightens by pressing the forefinger on the center of the head. Usually when good playing tension is reached, the head will "give" just a little to firm forefinger pressure.

Follow the same procedure with the snare head, except that not so much tension is applied. (We assume the drum is separate tension). When proper tension is approached, the head should "give" more than in the case of the batter-head, so that the head is free to vibrate against the snares.

Now test the drum with the sticks, and adjust the heads and snares until the drum responds and sounds well. When

the drum is working well, the one rule to follow is to leave it alone as much as possible. DO NOT loosen the heads after the drum is used. You may hear comments to the contrary, but I firmly believe the above rule is best. Do not hesitate to add a little tension when the weather is damp, and the heads loosen up, but in this case DO loosen the heads back to the point where the extra tension was started. If the heads are too tight when the drum is to be used, of course adjust it to suit. The point is, that under no circumstances are heads to be loosened to the point of flabbiness at any time.

The snares also are left under tension, and if gut apply a little extra tension when the drum is put away. This prevents shrinkage in the case of gut snares.

In general the above suggestions will result in good service from heads. And again use the best you can get, choosing a medium weight batter head and a thin transparent snare head. I notice some schools use transparent batter heads on both band and parade drums. Not so good, really. Transparent batter heads are not as tough as white heads, and require a lot of care. OK for orchestra drums, if the player cares to "fuss" with 'em.

**BASS DRUMS:** A few years back many used transparent bass drum heads, but they didn't work out so well. They pull down too quickly, need resetting constantly, and thus weren't too practical. Good medium weight white calf heads are the best and most practical.

In tensioning the bass drum, start at one rod and go around the drum applying equal tension to each rod. Keep the head pitch down, that is, do not apply too much tension. As a guide, tune both heads (we assume a separate tension drum is used) approximately to low F or G. Note we say approximately. DO NOT try to secure exact pitch, it's not desired. We say F or G merely to assure that the head won't be too tight. Again, when the drum sounds well, leave it alone as much as possible, making adjustments as necessary to good tone as required, of course, but don't tinker with it too much, for best results.

**THE TIMPANI:** Here's where most head trouble is experienced during the winter season. (The year 'round in dry climates). Good timpani heads are always 100% transparent (when new). The reason is that they are not stretched and left in a transparent state for full resonant tone.

Here above all choose the finest heads available and don't try to tuck them, as it is a terrific job. (Brother, I know, and they aren't guaranteed, either, once they are moistened—So Beware!).

Most of the trouble experienced is that the heads become too tight, and low notes can't be had. This is due to the head shrinking in a dry atmosphere. Often when a new head on a flesh hoop arrives, it is very tight, and has no slack even though it was tucked properly, but shrunk in transit. The head won't curl up as in the case of a snare or bass drum head, as timpani flesh hoops are steel, thus when the head shrinks the hoop does not warp, but the head becomes extremely tight.

In this case, moisten the head thoroughly on both sides with water of room temperature, allowing no water to run under the flesh hoop. In a few minutes, the head will become soft and flabby. Mop off excess water, place the head on the kettle, place counter hoop and screws in place, and pull the head down evenly one inch all the way around, cover with a cloth, and allow to dry thoroughly before use. This one inch "pull down" gives the necessary slack for tuning. If the heads already on the timpani are too tight, they should be taken off and treated as above. Sometimes this is necessary several times a season. It will not occur, however, if the heads are NOT loosened after the drums are used. NEVER loosen timpani heads when the drums are put away. A safe procedure is to leave the large kettle tuned to A and the small kettle to D. This holds the necessary slack to give the heads a chance to tune properly. The one inch "pull down" referred to above should always be present. These rules apply to both pedal and hand tuned timpani.

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## The Birdaphone

(Continued from page 14)

modern means of communication kept us all somewhat up-to-date. As far as labeling all forms of Blue Music as either "Jazz" or "Swing" you are several years behind. It is granted that some few writers occasionally use one of those two terms as being all-inclusive but that is obviously in error. In any event, it was only for a brief span of about two years that "swing" was used to refer to the several types. That was prompted by Goodman's sensational and deserving rise to the pinnacle of fame late in 1934, when his press-agent in seeking a label and trade-mark advertised him as "King of Swing." But the professionals and critics and the initiated have long since dismissed "swing" as that all-inclusive noun and have spoken of Jazz as Jazz. The term "swing" is used now in speaking of the larger ensembles playing arrangements written in the Jazz idiom; attempts to have concerted arrangements of phrases such as a fine Jazz exponent would play. If you were thoughtful enough to use the supplied answers when you graded your performance on the test you must have stumbled across the several categories of Blue Music listed on the last page of the June issue.

The term "swing" as a verb has been used by musicians for years and years. As a verb, and a manner of playing, it is one of the elements of jazz—an impression of patterned fluctuation or lilt—a rhythmic integration, present in different proportions, varieties and intensities and distinctly related to agogics, accents, and rhythmic suspensions. If you wish I will write you a letter in detail relative to this, quoting examples. So far as I have been able to determine the first recorded utterance of the term is in Louis Armstrong's March 1930 recording of *You're Driving Me Crazy* (English Parlophone—R-866; Odeon—238404; OKeh—41478; Vocalion—3126) whereon he instructs the instrumentalists to "swing it." Perhaps, Mr. Sturchio, you were thinking of *"Swing and Sway with Sammy Kay."* His renditions represent one of the categories or types of Blue Music but after hearing him at the Strand last week I should say that "any resemblance of the music of this orchestra to Pure Jazz, living or dead, is purely accidental."

If you are as well acquainted with Blue Music as you pretend to be I presume that you have read such books as Panassie's *Hot Jazz* (translated in 1934), Hobson's *American Jazz Music* (1939), and Ramsey-Smith's *Jazzmen* (1939). If you have, son, you had better (among other things) have your bifocals examined before "informing" someone else that "jazz passed out of the picture some years ago."

Junior, please don't feel that I am "picking on you" unduly but Professor Sardonì didn't have much really to say. You had nothing to say and you said it; Mr. Sardonì the same but he didn't get around to saying it.

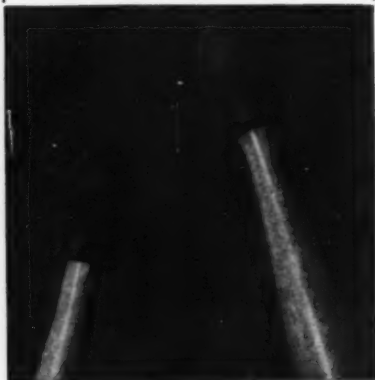
Finally, to your statement which reads: "As to your Blue Music, I see nothing to it!" I can only say *tsk, tsk*; don't blame me for your lack of understanding and appreciation. You shall certainly never "see it" if you retain that close-minded "ostrich attitude." Your statement continues with: "It usually is some simple—very simple—melody that comes into popularity for a couple of months and then fades out!" I give you here, Junior, just a few samples from my list of popu-

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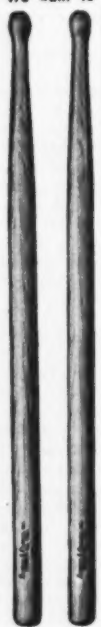
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lar Blue Music selections which have endured. They continue to grow in popularity daily and have achieved the status of being termed *American Classics*. You will note that the date of publication coupled with the very obvious popularity of these compositions today automatically answers your ludicrous life-span allotment of "a couple of months": *Alexander's Ragtime Band*—1911; *Avalon*—1920; *Say It With Music*—1921; *Limehouse Blues*—1922; *Linger Awhile*—1923; *I'll See You in My Dreams*—1924; *Always, Remember*,—1925; *Lonesome and Sorry*—1926; *My Blue Heaven, Blue Skies, Hallelulah, Old Man River*—1927; *Marie, Sweet Sue*—1928; *Stardust*—1929, etc., etc., etc.

For Music Appreciation (Active-Listening) Study from the phonograph there are, for instance, sixteen available recordings of *Alexander's Band*, ten on *Blue Skies*, thirty-six on *Stardust*, etc.

Take the instance of one of our Blue Music classics, Cole Porter's *Begin the Beguine*, published by Harms, Inc. in 1935. In addition to the seven very interesting and contrasting-in-style recordings available on this tune it is available for students (and teachers) to study in

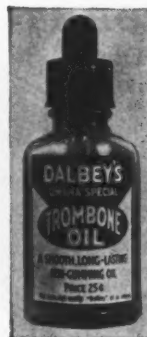
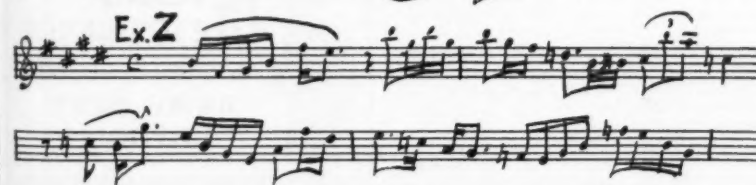
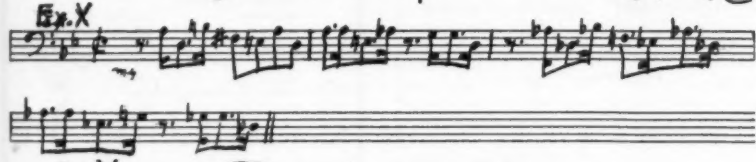
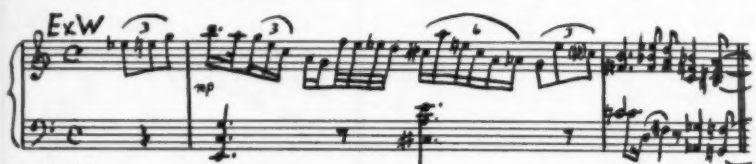
the following arrangements and editions: Song, Key of C; Four part Mixed (SATB); Piano Solo; Piano Duet; Two Pianos—Four Hands; Bandstrat; Vocal Orchestration, Key of C; Artie Shaw's orchestral arrangement; Jack Mason's orchestral arrangement.

To show that you are really "Ned in the Primer" when you state, Mr. Sturchio, that "It is usually some simple—very simple melody," etc. I quote below three examples of performances; I challenge you and Mr. Sardoni to play these excerpts, even on your thermin. Before trying these "melodic examples" you might "warm up" by trying to play Ellington's *Sophisticated Lady*.\*\*\*

The first example (W) is a couple of measures of *The Blues* (the harmonic progressions being C to A7 to D7 to G7) as played by the very talented girl pianist, Mary Lou Williams.

Example (X) is four measures from the published part of Dave Matthews' arrangement of the Mutual Music Society's publication *The Commando's Serenade*: (It can be heard on Victor Record No. 27796.)

The following three measures (Ex. Y)



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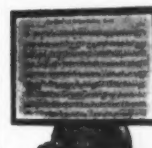
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are from the tenor saxophone part of *The Commando's Serenade*:

Example (Z) is only measure fifty to sixty of Coleman Hawkins' soulful and flowing solo on Johnny Green's composition *Body and Soul* (published by Harms Music, Inc.) as played on Bluebird Recording No. 10523:

\*\*\*Space does not permit, at this time, the inclusion of the imposing and lengthy list of quotations submitted by Doctor Mize.—The Editors.

#### POSTLUDE TO THE OTHERS

The writer's attitude may be chauvinistic at times, and at times it may appear more rhapsodical than clinical (E. and O.E.), but it is honest and sincere. He does not pose as a pundit but he does feel that circumstances and fortunes have allowed him to be "at the middle of the line" and in position to see both ends. His interest in Jazz and Blue Music is balanced on the other end by having studied the classics quite extensively, at ten colleges and universities and conservatories and privately, including the cliché of two sessions in Europe, plus several years of professional and pedagogical experience. He is, in this writing, as open-minded as the "cause" and the "fight" and the more caustic-speaking dissenters will permit.

A debate of this type prompts a certain amount of "detraction from the opponents' foundation." He assured, though, that he recognizes the musical genius behind many of the meritorious and giant compositions; he even realizes how perfectly even Haydn and Buxtehude achieved what they set out to do, within the various confining limits presiding. Be assured, too, that this writer's students have their contacts with Sibelius and with Shostakovich and with the variations of Brahms' Fourth and with the mighty Goldberg's variations on Bach. This is borne out by his circulating-record-library system and by this recording listings for effectively offering a history of music from Plainsong to Haba.

In beginning harmony classes we use Haydn's *Surprise Symphony* theme for introducing the supertonic chord—but we use *Somewhere Over the Rainbow* in teaching scale harmonization. The student should certainly know Moussorgsky's *Boris Godounoff* but they should positively know *Porgy and Bess*. Gentlemen, and ladies, I cannot be too repetitious in emphasizing my deepest conviction that if you ignore this truly vital, cardinal, contemporary, dynamic musical product of America you are asleep and entirely in error; in fact you are educationally and musically blind. That statement is true by any sociological, musical, or psychological considerations.

I am a trifle reticent to have the accompanying article printed, but only because I fear that it might cause some person to be reluctant either in offering some topic for sensible and serious debate or from framing some pertinent questions. It is my understanding with Editor Shepherd that henceforth I shall avoid any personal inferences. Then, I shall sincerely welcome either sincere debate on some aspects relative to the inclusion of Blue Music in your offerings or I shall be happy to be of any gratis services which I might be in position to offer relative to same.

Further, I welcome any personal correspondence, to my home address: 58 Garden Drive, Oakland Gardens, Rye, N. Y.

Respectfully,

JTHM

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## INSTRUMENTS AND REPAIRS

**FLUTES**—for professional. Sterling silver flutes, either used or new; professional repairing. Write William S. Haynes, Manager, Haynes-Schwelm Company, 4196 Washington Street, Boston, Mass.

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**SELMER BOEHM CLARINET**—Conn silver Boehm flute; Conn Victor Cornet; Conn Alto Saxophone, York Baritone Horn, Baritone Saxophone, perfect condition, good cases, reasonably priced, Wayne Mountjoy, Sedalia, Missouri.

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**WILL SACRIFICE**—Set of drums, Blue and white Pearlite Snare 8 x 14, Bass 12V26 Tunable tom tom 9x14 L. & S. Speed pedal, 2 Cymbals and other traps. Paid \$260.00, will sell for \$150.00, used two weeks, must sell for cash. P. O. Box 24, Crestline, Ohio.

**BAND DIRECTORS**—I have a very complete stock of Band and Orchestra, New and Used, 8 Wood Clarinets, 4 new trombones, 9 Cornets, 11 Trumpets, 14 Metal clarinets, 5 flutes, 4 alto, 3 tenor saxophones, 2 alto and 1 bass clarinet, Drums, Violins, Cellos, Violas and string Bases. Buy while they are available. All new stock. Crestline Music Shop, Crestline, Ohio.

**DANCE BAND BROKE UP**—The following instruments for sale. Conn recording Bass like new, 2 alto saxophones, 2 Tenor, Baritone, 4 wood clarinets, National amplifying Spanish Guitar. Set of White Pearlite Drums, 2 Olds Trombones, 2 King Cornets, Olds and Conn Vibra Harps, string bass, alto and bass clarinet, 1 Flute. All instruments are like new, less than 5 months of use. P. O. Box 24, Crestline, Ohio.

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Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

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**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933**

of the **SCHOOL MUSICIAN**, published monthly, except July and August, at Chicago, Ill., for October 1, 1942.

State of Illinois }  
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the **SCHOOL MUSICIAN** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:  
Publisher, The School Musician Publishing Co., Chicago, Ill.  
Editor, Robert L. Shepherd, Chicago, Ill.  
Managing Editor, None.  
Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)  
The School Musician Publishing Co., Chicago, Ill.; Robert L. Shepherd, 330 North Michigan Avenue, Chicago, Ill.; M. Mengle, 230 North Michigan Avenue, Chicago, Ill.; M. Winslow, 330 North Michigan Avenue, Chicago, Ill.

#### Welcome to Wakefield

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ated concern, its name and address, as well as those of each individual member, must be given.)

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4. That the known bondholders, mortgages and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

5. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,

Editor.

Sworn to and subscribed before me this 15th day of October, 1942.

HELEN MADDEN,

Notary Public.

(My commission expires March 18, 1943.) (Seal).

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